

THE CATHOLIC EDUCATOR

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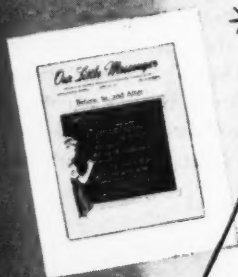
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GOD and HIS WORKS ARE EXCITING!



God and His works ARE exciting . . . and to know God, His teachings, and His works is basic to the nature of restless man.

The study of God, therefore, should be made *vibrant* and alive—especially in the religion class for boys and girls.

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and aids must be used. Especially is this true of a text.

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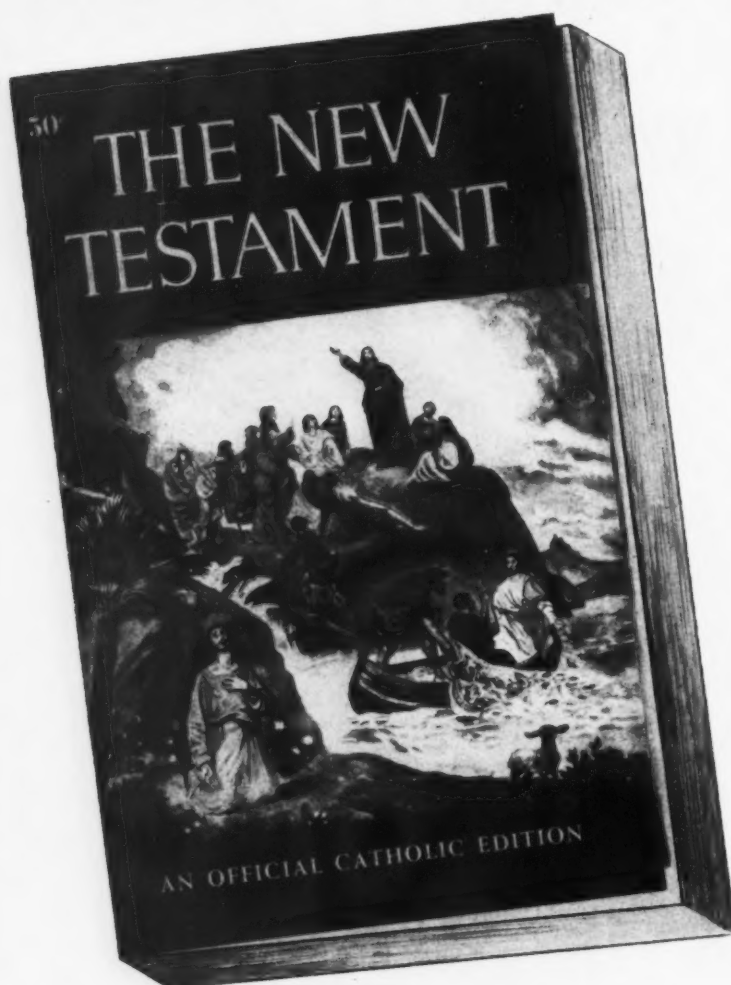
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EDITORIAL

MONSIGNOR PAUL E. CAMPBELL, EDITOR

THE IDEAL NUN

"IDEAL NUN IS SPIRITED, NOT 'MOUSY' OR PASSIVE" is the catchy headline over a news account (*The Register*, August 16, 1953) about a day-long symposium on mental health for nuns, at St. Casimir's Convent, Chicago. The symposium was part of a program arranged by the Sisters of St. Casimir, with the cooperation of the Reverend Vincent Herr, S.J., chairman of Loyola's psychology department.

The Reverend William T. Devlin, S.J., M.D., a Loyola University psychiatrist, addressing five hundred nuns participating in the symposium, spoke of the traits of the ideal nun, and said of her that she is not a "mousy" or passive type but a spirited girl whose love of God renders her submissive to authority and humbly obedient. "You are made for good," Father Devlin told the Sisters' group. "You are made for pleasure. You have a need for love, for security, for status, for recognition. The realization of yourself is to be found in your experiences with others. You are not made to live alone. That is why the religious community life is the ideal life." The priest-doctor dealt with the qualities that are essential in the novice mistress and the confessor who guide the spiritual life of the nun. In summarizing he left four hints for his hearers:

1. They should realize that each is different and unique and that each one reacts differently to a given set of problems.

2. Each one should know her own physical and spiritual needs and try to satisfy them according to the will of God.

3. Each should respect the emotions and feelings of oneself and others.

4. Each should have some confidant (in confession or outside) with whom she is free to talk over problems.

There is no doubt that the busy teaching Sister will be eager to read all of the talks given at the symposium. We look forward to seeing soon a copy of the proceedings.

THE TEPS CONFERENCE IN MIAMI

OVER 600 DELEGATES TO THE MIAMI BEACH CONFERENCE of Teacher Education and Professional Standards (TEPS) spent four intense days the last week of June (1953) discussing the role of standards in teacher education. The deliberations of this group are of importance and interest to superintendents, directors of teacher training, principals, and teachers who wish to be well informed. The NCEA invited five Catholic educators of

note to represent Catholic education interests at this National Conference of the TEPS: Dean Francis Crowley, Sister Augustine, O.S.F., Monsignor Felix Pitt, Monsignor Carl Ryan, and Doctor Urban H. Fleege.

Information on the new council on accreditation of teacher education as well as information about the TEPS should be prepared by the NCEA and sent out to the heads of religious orders, directors of teacher preparation programs in motherhouses, supervisors, diocesan superintendents, heads of schools and departments of education in our colleges and universities, college presidents, and to directors of teacher education. The Catholic committee suggested that a paper on the TEPS should be presented at the NCEA meetings of the superintendents' department and the college and university department.

Doctor Fleege was the NCEA headquarters' representative and in his report he noted the points of view which seemed to be maintained throughout the conference. It was the thought of the conference that the profession of teaching must clean its own house, quit defending incompetent teachers, police its own ranks, and refuse to continue licensing teachers who fail to measure up. Delegates spoke in favor of judging teacher competence through teacher rating scales in which teachers are rated by their pupils; supervisory ratings in which teachers are rated by their supervisors as well as by their fellow teachers; and parent ratings of teachers in which the opinions of parents are taken into consideration.

In-service training programs and keeping up professionally are not the sole responsibility of the individual teacher, but a responsibility of the board of education. This means that the board of education must pay for and provide workshops, institutes, summer programs, and other techniques and materials designed to improve teaching performance.

Elementary education must be lifted to the professional level. Two major elements in effecting this are a thorough four year college education, and professional education (a fifth year) designed to bring the teacher to an understanding of the educational process (including a thorough understanding of child development), and to a certain set competence in the educational process.

It is refreshing to find that the delegates in general agreed that the teacher's effectiveness as a person might be an alternative to credits in the certification of teachers.

Certification, it was said, must have direct relationship to the profession of teaching. In addition to checking certain general and special competencies of teachers, teacher certification must give recognition to significant non-credit experiences.

With the thought of doing away with all arbitrary determination of standards, it was proposed that the teaching profession, state departments of education, and teacher training institutions should share in establishing the standards for teacher certification. Advisory councils and state TEPS commissions must also play an important role in the certification process. The awarding of prestige certificates to motivate the teacher toward continuous improvement is excellent, but these prestige certificates are to be restricted to that minority of teachers who become master teachers. There was agreement that life certificates in general should no longer be given. No decision was reached on the advisability of nation-wide conformity of certification standards and procedure.

The lack of sufficient teachers to meet the avalanche of children now descending upon the schools should not stampede school administrators into a lowering of standards. The responsibility of providing adequately prepared teachers rests with the public, for education is a people's deliberate purpose to form a nobler race of men. It is our experience that periods of crisis have brought on the greatest progress in raising teacher standards.

The Catholic committee attending the conference came to certain conclusions of great moment. The TEPS movement is tremendously important and Catholic educators cannot afford to stay out of the movement. We must take part actively in the direction of making our points of view heard. Developments in the field of teacher accreditation are of vital interest to our teacher training institutions. If Catholic administrators keep well informed of current developments, they will be better able to defend their point of view in teacher preparation. It is recommended that Catholic educators do everything possible to cooperate with the TEPS leaders and to acquaint themselves with the purposes, organization, local leaders, and action programs of the TEPS. Catholic education has nothing to fear from the raising of standards in teacher education. In addressing a meeting of teaching Sisters some years ago, Doctor Davidson, superintendent of Pittsburgh Public Schools, told the assembled teachers that in his long experience the Catholic Sisters had never failed to meet the norms and standards that were set for the teachers of our public schools.

"To the extent that teacher preparation programs are improved in public institutions," declared the Catholic committee present at the Miami conference of the TEPS, "our own teachers will likewise have to be better prepared. We should be in favor of any movement which will serve to help us improve our own pro-

grams. Furthermore, as Catholics we are interested in improved programs in the public schools since over half of our Catholic children are being educated in these institutions."

RELIGIOUS INSTRUCTION IN THE CATHOLIC COLLEGE

A STUDY OF THE GENESIS OF THE DISSERTATION of the Reverend Roland G. Simonitsch¹, C.S.C., Ph.D., reveals why this document is a contribution of worth in solving the problems of religious instruction in Catholic colleges for men. He tells us that he was stirred to take up this subject because of his experience with a mixed group of boys whose background had not been Catholic. There were boys from hundreds of different Christian sects, boys with non-Christian background, boys who had never before experienced an hour of religious instruction. Many of his former Catholic students, who were then in the service, began to write him letters about their need for consulting sources to prepare themselves for the discussion of religious beliefs and problems with new associates who had had little or no instruction in religion. These correspondents sometimes spoke sharply in criticism of the abstractness of the doctrinal presentation that was characteristic of the teaching of religion in the Catholic schools which they had attended. Doctor Simonitsch decided to make a study of religious education in our Catholic colleges.

His study embraced fifty per cent of all Catholic men's and coeducational colleges and universities in the United States. He sought first to clarify departmental aims in the field of religion. He found that very few catalogs offered a specific statement of religion department aims, but it became clear that all institutions were presenting content of intellectual value.

It took but little time to determine that four categories of aims would be sufficient to cover all the main trends. These four categories are: (1) speculative knowledge, stressing erudition in the speculative areas of religious thought as the primary end of instruction; (2) applied religion, which considers religion as a life to be lived, rather than as a body of doctrine; (3) apologetic approach, whose proponents advocate equipping students to answer the questions and objections of the inquirer; and (4) the lay apostolate aim or aims, which place the main emphasis on the development of Christian lay leaders in the advancement of Christian thought and action in our present society.

Table I of the dissertation gives a preliminary evaluation of primary emphasis given in religious instruction from a study of departmental stated aims and interests. A bare majority, twenty-one to twenty, allot primary emphasis to applied religion. The trend in religious instruction seems to favor the immediate application of

¹Religion Instruction in Catholic Colleges for Men (Catholic University Press, Washington, D. C., 1952).

speculative knowledge to the areas of life and apostolate.

It appears that the general trend in departmental aims tends more or less toward a practice similar to that expressed by one institution:

We are not working merely for information, but for formation. We deliberately aim at a course which, in addition to being academic, is also inspirational. Consequently, as an instrument in achieving this end, we adopt a different procedure than that used in the seminary. We try to keep away from the scholastic method of presentation. We have to aim at a kind of global presentation instead of going into minutiae.

We find that the aim attributed to Monsignor Cooper of Catholic University of America seems to cover the attitude of 87 per cent of the 39 colleges visited. This aim is forcefully stated by another institution: "We are out to help the students become more Christ-like, and to impress them with their social obligations as Christians."

The clearest statement received from the other major group is found in the words of one institution which stresses the inculcating of the scientific habit of theology. "The stress is on the intellectual approach in the classroom. You are teaching science, so teach it in a scientific way." It remains true, however, as the author states in his summary, that "our present, general student body does not seem meditative or thoughtful enough to make very much transfer of speculative knowledge into the practical order. This is one of the causes for the increasing religious formalism we see among our graduates and students. Even the help of our chaplain does not effect the amount of transfer we are looking for. I feel that application of doctrine is also part of scientific academic content. Other subjects have laboratories; why not religion, in its own way?"

A wide variety of religion courses is offered in our Catholic colleges. Doctor Simonitsch sums up:

"Of the forty-nine programs offered, only thirteen adhere exclusively to the so-called traditional list of apologetics, dogma, sacraments and morals. Nine of the schools have included one or two semesters of church history. Fourteen have introduced a life of Christ course within recent years, and nine others have scripture courses which, strictly speaking, cannot be included in the life of Christ category. At least twenty schools have added special courses on the Sacrament of Marriage, or Marriage and the Family. Most of these courses are also of quite recent date. A considerable number of curricula do not include special courses in Christian morals and apologetics."

The dissertation thus far has made frequent mention of marriage courses. The majority of these courses, commonly required rather than elective, have been introduced by religion departments since the return of G.I. students from World War II. If a more thorough course in marriage is important, it is difficult to find time for

it in the regular sacraments course. All the sacraments are so important that no one of them can cede time or space now allotted to it. It adds to the difficulty that the new interest in instruction on the Mystical Body of Christ presses for a fuller treatment of the Sacraments of Baptism and Confirmation.

There is a divine discontent on the part of religion teachers which leads them to demand a reorganization of the religion curriculum in their respective institutions. Very few of the schools studied are satisfied with present curricula. Many institutions have recently introduced new programs, and even these new programs are in the experimental stage and subject to change in any semester.

A question regarding outstanding features of methodology elicited even less satisfying returns. It is quite obvious, says the author, that little is being done along these lines. Many schools gave no answer; others mentioned the use of lecture, discussion, questioning, and quizzing systems. One school confessed that the religion department was "merely giving a watered down seminary course to the students." There is much to be said for discussion led by a skillful teacher, for this is very helpful in determining the needs of the moment. Another comment that we note is this: "I do not think that the specialized Catholic Action technique (observe, judge, and act), lends itself to successful class work. It takes too much time."

Next the respondents were asked to indicate the courses which seemed to effect best results with the students. Many of those who answered spoke in high terms of their courses in marriage; the reaction of students was highly favorable. "The seniors," wrote one respondent, "would rather have six months on marriage and the rest of the school year on communism, but they cannot pick up the information on communism merely by reading."

The question, "To what course or courses do you find the students most responsive in your present curriculum?" brought a chorus of answers in favor of marriage, the life of Christ, and apologetics. The course in marriage received high commendation on the score of content and practicality. No institution indicated that easiness of the course affected student reaction. The "dry" parts of morals are the least popular, but practical matter in this course ranks high in popularity. Administrators will be wary of establishing a religion curriculum merely on the basis of student reaction, but the favor in which apologetic and moral problems are found perhaps points to a definite need of the students.

When the respondents were asked, "What do you personally think of offering a major in religion in the undergraduate school?" the answers varied widely. Many respondents expressed a favorable reaction: "I think a Catholic school should offer the major"; "There is a real need for the special students, and it would also elevate the religion course in the eyes of the other

(Continued on page 94)

HOMEBOUND CATHOLIC CHILDREN

Take on New Hope

OUT in the State of Wisconsin, in the city of Sheboygan, lives a very courageous young man. His name is Paul Mason. He is just thirteen years old, and from birth has borne a heavy burden. Paul is a spastic.

Paul Mason spent his first years in special schools. Later, he was enrolled in regular classes at St. Clement's School in Sheboygan, where he endeared himself to his classmates with his cheery disposition and interest in school activities. St. Clement's and his many friends there were very important to Paul. So when it was decided to operate on both his legs, leaving him in heavy casts for months, and keeping him from school for as long as two years, Paul's spirits sank. This, indeed, was a heavy blow.

Fortunately, Paul's father is a doctor and something in a medical journal he was reading caught his eye. It was an article about an ingenious new combination of intercommunication equipment and leased telephone lines that is gaining wide acceptance in education and medical circles as the "Teaching by Telephone" method. Arrangements were made, and now Paul actually does attend his daily classes in St. Clement's *by telephone*, as he sits in his home two miles away.

Morale Excellent

That is to say he turns on his set promptly in the morning, hears everything said in class, recites the lessons he has prepared when called on; and when the time comes, Paul takes all the tests, too, and passes with grades well above average. Paul's morale is excellent once again. During recesses, he even entertains his friends who gather around the classroom station. As a pal of his put it, "We hear at least five good jokes; Paul always has a good joke."

Young Paul Mason is not the only homebound Catholic child to benefit from "Teaching by Telephone." Sister Mary Patrice of the Holy Cross Convent in Springfield, Pennsylvania tells of three children, two of them polio victims, who kept up with their school work and derived definite psychological benefits as well. As she puts it, "they became the center of interest. Their importance rather than their handicap was emphasized."

Sister Mary Florence of St. Vincent's School in Davenport, Iowa is very enthusiastic about the success-

ful use of the method in three cases, a child with a deformed hip, another with polio, and a third with a rheumatic heart.

Little Marie Hughes of Oakview, Pennsylvania, seven-year old polio victim attended the Holy Cross School a mile and a half away in Springfield and successfully kept up her work. Her case has led to a score or more of installations in the Philadelphia area. And more cases of successful use of the method are being reported all the time, from widely separated parishes all over America.

Requirements Are Simple

With so much favorable evidence, and nothing to indicate a failure of this method to date, does it not behoove all of us responsible for the education of Catholic children to learn all we can about "Teaching by Telephone"? To begin with, there are three units that are wired to a leased telephone line: a home station, placed at the student's bedside, which is equipped with a talk switch and volume control; a classroom unit, also with volume control, placed at the front of the schoolroom; and an amplifier. In most areas the telephone company provides all equipment and the leased line and makes the installation. The expense involved is from \$13 to \$20 a month depending on the location and the distance involved. These funds have in many cases come from societies of the parish—Holy Name Society, Knights of Columbus, Rosary Sodality, and also the parish school parent-teacher group.

As we saw from Paul Mason's case, proper use of this method dramatically benefits the homebound child. Yet, to the credit of the manufacturers of the equipment, no excessive claims have ever been made. It is not put forward as a panacea, nor claimed to be as good as actual participation in a normal classroom situation. Nor is it offered as a substitute for the home teacher, rather it is suggested as a supplement to the teacher's visits. The telephone companies and equipment manufacturers have indeed displayed a benevolent spirit in taking time aside from their regular commercial pursuits to develop and provide this service for afflicted children.

Much useful information on "Teaching by Telephone"

This class in St. Clement's School, Sheboygan, Wisconsin, shown in action, is connected with Paul Mason's home by an ingenious combination of intercommunication equipment and a leased telephone line. The instrument to the right of Paul's teacher picks up speech and sound from the classroom so that Paul hears everything. By it, he too can be heard as he asks and answers questions.



is now available. A recent survey by Mr. J. A. Richards, director of the Special Education Division of Executone Inc., covered over 100 installations and included interviews with school superintendents, principals, special educators, class and home teachers, parents, physicians and the homebound children themselves. Certain basic information comes from this survey:

How Children Benefit

The indicated minimum is 9 years of age in the 4th

grade, with average to superior IQ. However, younger children have benefited, and many slow learners actually did better when "going to school by telephone." The children helped suffered from varied disabilities. They included homebound cardiacs, orthopedics, musculars, fractured and contagious cases. Each case must be individually studied although, as a rule, any educable homebound child who can hear, has minimum vision, can articulate, can hold a pencil and is able to manipulate a switch is a potential "telephone student."



Paul Mason, a spastic, has at his fingertip the means of communicating with his class at St. Clement's School, Sheboygan, Wisconsin. He hears all that goes on and can answer questions put to him just as if he were at his desk in the classroom. After an operation on both his legs, which were left in heavy casts for months, he was truly homebound. Recess time finds him trading jokes with his classmates. Paul's morale is excellent in spite of his affliction.

Psychological Benefits as Important as Scholastic Progress

It is not necessary to remind our readers that, as modern educators, we are concerned with the child's total personality, and not just with his absorption of a miscellany of information. Then surely we can all appreciate the importance of a "sense of belonging" to the handicapped, homebound child. What a blessing it is for him to be able to identify himself with a group, and to have social contact day in and day out with that group, to chat with them during recess, to have them so in sympathy with him that they come to his home, three and four at a time to bring assignments and the latest school news, and to have them even elect him honorary president of their basketball team as they did Paul Mason of Sheboygan!

The Teacher's Role

Nuns and lay teachers who are using this method have resourcefully overcome the visual limitation. The teacher simply describes the visual situations which occur in a classroom. If she momentarily forgets, other students or, you may be sure, the shut-in child himself, remind her. Visual material, such as blackboard work, is delivered in advance to the homebound student by a neighboring child, or the teacher. If the child has never seen the classroom, a visit may be arranged. If that is not possible, photographs may be sent to the child, and students encouraged to visit him. In general, no extra burden is placed on the teacher. Practically no change in teaching technique is necessary. As a matter of fact, the rest of the class behave a little closer to the angels—diction improves, a feeling of responsibility is engendered, deportment improves.

As far as the home situation is concerned, there is one important point. An understanding should be reached between parents and teachers so that the child is isolated behind closed doors during class hours. Privacy is thus assured for the student, the teacher and the class.

The Religious Training

But let us close this investigation of a new teaching



Jerry Romano eagerly recites over his home station (older model in use a year ago) to his class in Saint Anthony's School, Des Moines, Iowa. Jerry, in turn, hears every word spoken in class.

method with a subject not covered in any research, and yet one close to the heart of all of us—the Catholic child's continued religious training. Unfortunately, because of practical budget problems, a procedure has become almost standard in cases like these throughout the country. When a child becomes a homebound case, he is dropped from the rolls of his parochial school and public school officials are notified, so they may extend whatever school instruction is available in such cases in the community to this "lost" Catholic child. Yet at this time of greatest personal trial when what is called for is more spiritual support, not less, the Catholic child loses an important access to God.

How much better to keep this child in school by the telephone teaching method, despite its shortcomings, so he can participate in the opening prayers, participate in the catechism lessons, in the Bible history instructions, and share the religious atmosphere of the classroom throughout the day, regardless of the change from subject to subject. Truly we shall be giving him the spiritual "lift" he needs to get out of himself and to draw closer to God.

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Let Us TEACH THEM TO REMEMBER

IN THESE DAYS of self-expression teachers are naturally interested in knowing what their pupils think. To insure correct thinking instructors are conscientious about training in judging and in reasoning, and that is indeed commendable. However, many have criticized modern teachers for neglecting to train another very important power of the mind, namely the memory.

In support of their accusation critics maintain that very few American high school seniors can quote verbatim even the *Star Spangled Banner*, which should be so familiar to them. They also say that very few high school graduates are capable of writing from memory an entire poem studied during their senior year or during any year for that matter. On the other hand it has been observed that many people who have had merely an elementary education in European schools can quote from their favorite authors and give evidence of having much richer and more retentive memories than the graduates of American schools have. Who is to blame for the poorly trained memory of the modern American child? Perhaps the critics are justified when they accuse teachers of neglecting to cultivate the art of memorizing in their pupils.

Retentive Memory Results from Training

Winston Churchill, England's most prominent personality, has a prodigious memory. People in many lands have marvelled at the strength and trustworthiness of his power to represent and recall the past. He himself tells us the secret in his autobiographical work, *A Roving Commission* (p. 18). He trained his memory so carefully that as a small boy of twelve he was able to carry off first prize in a memory contest in his school at Harrow by reciting to the headmaster before the entire student body twelve hundred lines of Macaulay's *Lays from Ancient Rome* without making a single mistake. Mr. Churchill's retentive memory is the result of diligent training of a God-given faculty.

The art of remembering, like any other art, requires constant daily practice to perfect it. The renowned pianist Paderewski admitted that even though God gave him great musical genius, nevertheless he was obliged to practice long hours every day in order to develop and retain his magic touch. To some intimate friends the great musician once confided that if he omitted practice for one day, he himself could feel the difference in his

playing; if he neglected practice for two days, his close friends could feel the difference in his playing; but if he failed to practice for three days, the whole audience could feel the difference in his playing. Similarly the art of remembering requires constant and daily practice from early years. One should train oneself to memorize a selection every single day, a brief selection at first, and longer and more difficult passages when one has acquired skill. Omit the practice and, like Paderewski, one feels the effects.

The Young Memorize with Rapidity

Normal children begin to remember at a very early age. Anyone who pays a visit to a first grade classroom and observes the little tots will be impressed by the facility with which the first grader recalls rhymes and stories. The first grade teacher very often has difficulty in teaching reading precisely because little tots memorize with such rapidity. If that native gift of memory were cultivated through the years the memorization of Shakespeare's soliloquies or the learning of Latin inflections would not seem so overwhelming when first graders have grown to high school age.

John Kieran, a Fordham University alumnus, is well-known as a lecturer and author. His *Information Please* program both on radio and television has made millions marvel at his retentive memory. His accurate, spontaneous answers to the most unexpected questions have earned for him the title of "Wizard of Information Please." He himself admits that there really is no secret to his art. From his earliest years he made a "business of remembering." His only secret is that he never wastes a minute. "Everywhere I go," he says, "every hour of the day, I use odd moments to read and memorize choice lines." His is a systematic daily mental exercise almost as rigorous as the physical practice of an athlete. Because of his simple and persistent technique Mr. Kieran can quote Shakespeare and Browning and Keats and Masfield with the greatest of ease.

On one occasion John Kieran was interviewed by a young reporter. When the interviewer mentioned the art of remembering, the "Wizard of Information Please" pulled from his own vest pocket a leather bound edition of Browning's poems. "I traded a soldier for that during World War I," he said, "so I could utilize my many leisure hours by learning something new during my

free time in the barracks." Today Browning's beautiful thoughts are as familiar to him as the words of the Hail Mary.

Our pupils, the boys and girls who have attended our schools in the past ten years, have spent many leisure hours in barracks in England and elsewhere. As they walked through some of London's quaint cobblestone streets, how many of our graduates could recall the lilting melody of the poem of Alfred Noyes:

Come down to Kew in lilac-time, in lilac-time,
in lilac-time.

Come down to Kew in lilac-time (it isn't far from
London!)

And if they did not remember, what a pity!

Understand Before Memorizing

A passage should be thoroughly understood before it is memorized. Complete comprehension is a prerequisite for the correct interpretation of a selection. The boy who wrote "On every mountain near" as a line of a poem he had learned, surely did not derive much benefit from his teacher's explanation. "On! every mountaineer" was the idea she intended to convey.

Pedagogues say that local coloring is an aid to the memory. Teachers should describe the circumstances under which a selection has been written, if possible, in order to make the lines more real and pulsating with life. Let us take as an illustration the Scottish poem.

"Comin' through the Rye." This old favorite would be more meaningful if the teacher could explain that the Rye is a river in Scotland where the lassies were forced to wade across at a shallow spot because there was no bridge. The village swains took this opportunity to do the chivalrous thing and carry the belles across the river. It was such a scene that inspired the poet to write "All the lads they smile at me, when Comin' through the Rye." Such an explanation will aid American lads and lassies in the enjoyment of the poem and also in the appreciation of the music which has immortalized the words in song.

Introduce Bard through Song

Many of the world's great lyric poems have been set to music. Shakespeare's "Who is Sylvia?" gives the teacher the opportunity to introduce the Bard of Avon to the poetry class, to the oral English class as well as to the singing class. The same is true of Ben Jonson's "To Celia." The lilting melody of "Drink to me only with thine eyes" will make memorizing more pleasurable. These selections and many others will enable the heart of the adolescent to beat to the rhythm of richer, purer melodies.

Recently an author typed in the dedication page of his first book: "To the Sister who first taught a small boy to love to remember things said long ago in places far away." May it be said of all of us that we taught them to remember!

Religious Instruction in the Catholic College

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students." A larger number of respondents expressed a negative reaction: "Fine, ideally, but who would take it?"; "It is an ideal, but not a practical measure under present scheduling conditions"; "What is a boy going to use a major in religion for? If he is going to be a priest, he will get this in the seminary." Summing up, the chief reasons for not wishing to establish a major program are: lack of teachers; lack of student demand; lack of time.

One institution offers a compromise which seems very acceptable. "Students, who are to be teachers in our Catholic colleges and universities, should be offered a more comprehensive and thorough program of religion

than that offered heretofore to most of the teachers we now have. The fields of economics, politics, sociology, law, medicine, journalism and others are in need of greater integration of philosophy and religion. Many students entering such fields could minor in religion." If the teaching of religion is the most important duty of a Catholic school, the religion departments of our schools of higher education should be placed on at least an equal footing with other departments. The establishment of a major, with trained men in charge of the program, adds prestige to a department professedly deserving of first place in a Catholic institution. This thought deserves deeper study.

Toward a Discriminating TASTE FOR GOOD READING

FOR MOST TEACHERS of literature, September dawns bright with the prospect of returning to the classroom and opening to our students the treasure houses of English and American letters, of placing before them the literary jewels of the ages that they may possess them at their will. But as our course lengthens itself into a bleak November, we begin to feel with Francis Thompson that perhaps "up vistaed hopes we've fled, and are now shooting, precipitated, adown titanic glooms of chasmed fears." Fears that now we are "wasting our freshness in the dust." And as we look at the listless majority of the forty faces before us, our idealism is shot through with skepticism and frustration and we wonder, perhaps discouraged, whether our literature course is worthwhile; and we perhaps question doubtfully the value of our contribution of Mister Chips or Francis Thompson to our students' later love of good reading. And we may doubt our influence for good on their later life.

The English Teacher's Greatest Responsibility

Unquestionably, the high school English teacher's greatest responsibility and contribution to his students is a love of and an intelligent discrimination in reading. For the greater number of our students who do not later go to college, our contribution to their respect for reading will be their last. In their post-school years, the bulk of their personal education will be gleaned from reading, whether it comes to them in the form of textbooks, novels, magazines, or the newspaper.

With the idea of this responsibility in mind we look at our literature program and then at the heterogeneous group of youngsters before us. And we wonder how in the name of heaven we are to coordinate the two. If we begin by feeding the classics to them as a unit, our defeat is a matter of time. Unfortunately, the intellectual variations of our students are not so apparent to us as their physical differences. But the variations are still unmistakably there, as we realize at times only too late. With regard to mental activity and the possibility of it in individuals we can presume nothing.

If for instance we were to begin our study of the novel, expecting each student to cull the same amount of vicarious appreciation of the experiences of the hero

or heroine, we would be defeating the purpose of our existence in the classroom, for the majority of the students. If we were to establish a single ideal standard of appreciation for all the students, if we were to expect each one of our students to descend with Poe to the same depths of sorrow and hopelessness at the loss of Lenore, we would be asking a snail to travel with the speed of a gazelle, and we would be expecting a flounder to do justice to the dinner of a whale. The saddest result of expecting all our students to experience the same exalted enjoyment from a classical level of reading, other than our own bitter and discouraging disappointment, is that we shall cultivate in the minds of our children a disgust for reading in an atmosphere that should have fostered the most beautiful friendship. This is perhaps our greatest failing: the regimentation of minds. If we try to give the children a taste for literature without attempting to overcome this obstacle, our efforts are lost.

Understanding and Appreciation of Life

The fundamental purpose of education through good reading is to bring to the students "an understanding and appreciation of life and its experiences and to build up in them the intellectual attitudes and emotional responses that will help them greatly toward the living of a better and fuller human life." If the study of literature does not result in this, it is a waste of time, regardless of how well the student knows dates and characteristics of the literary periods. This ideal should be our constant aim in teaching, and no amount of failure or difficulty should turn us from it. If we attain this, our work, no matter how fruitless it may seem at times, will be a success. We must ever keep in mind, for our own practicality and consolation, that the teaching of literature does not consist in the teaching of a particular novel or essay or play, but in teaching the child to read and like it, and in leading him along the path of discretion in determining what is good reading and what is not.

Exact the Best from Each Student

At the start of each year we should resolve to keep the finest of ambition burning in our hearts, not with

the hope of teaching every student to appreciate completely every selection in our term anthology, but with the determination to lead each individual as far into this treasure house of literature as his particular talents will allow him to go. No one can do better than his best; and the best of no two individuals is the same. This should be a comforting thought, but it should also be an inspiration to us to extract this best from each of them.

Discover Pupil's Tastes

The most sensible first step to take, as far as I can see, is to determine from the very beginning the capabilities of each student. This may be done by means of the I.Q. test, reading tests, comprehension tests, precis, etc. Standard tests for this purpose are easily obtained. Their results are by no means conclusive, and they need not place a student irrevocably in any particular category. They are only indications; but even indications have their value. This is the first step, and perhaps the easiest. With it our part in this guided tour through literature has just begun.

Next, it should be determined what reading, if any, each child has done, and what type of reading he enjoys. This is easily done. You may have the students write on a piece of paper the type of literature they enjoy, or you may assign any book of their choice to be read during a given time. Then notice the books they read. Here I would like to inject a word of caution, which is perhaps unnecessary because of your own experience with students. However, it is this: Do not be too surprised at the type of literature your pupils have read, or the amount of it. Very few of them burn the midnight oil in the company of Browning or Shakespeare, or even of Sir Walter Scott.

Read to Them

Once this brutal revelation has been made, you are ready to reach down and start lifting them up. But you must reach down. It is impossible that they leap up to you. You must descend to the ridiculous in order to bring them to the sublime. You yourself, undoubtedly, are a good reader. Read to them. At this point, read to them stories and selections deep in interest even at the expense of a little shallowness of thought. You are thereby appealing to their sense of hearing as well as to their sense of sight, and with intelligent vocal interpretation, perhaps even to their sense of the dramatic. But most important of all, you are appealing to their understanding. These selections may be taken from your anthology, if something to suit your purpose may be found there, or you may know of some selections, not in the anthology, which will appeal to them. In teaching the short story to boys, I have always found that Richard Connell's "Most Dangerous Game" and Poe's "Tell-tale Heart" are extremely effective in breaking the ice of their prejudice for "school-book stories." Priests

and Brothers know of other stories that arouse the interest of the boys, and the Sisters know those which appeal to girls.

Three Things Accomplished

Beginnings are always meager; and this is a beginning. But with it you have accomplished three things: You have shown the student that literature, even though this type may not be lofty to you, may be interesting; you have placed the student in a situation in which he has vicariously undergone the experiences of the hero by the greater or lesser participation of his emotions, his imagination, and his understanding; and finally, you have taken a tremendous step in winning him to your cause.

The reading of the selection should be followed by a class discussion, touching upon possible variations of the theme or incidents of the selection, presuming that it is a story. A discussion of the characters and their virtues and failings would also be worth-while.

The next step is rather critical. Once the students have read, enjoyed and discussed these sample selections, they should be urged to read something on their own, using the selections which you have read with them as a core. I say that this step of personal investigation is critical because it is very important at this point that the students enjoy what they read. Here two duties devolve upon the teacher: first, he must help them in their selection; and secondly, he should question them orally about it while the reading is being done, and he should have them give a written report about it when they have finished. In helping the children to choose a work, lists, of course, are always helpful, but there is no acquaintance so effective as that which the teacher has gained by personal experience. The better read he himself is, the greater help he can be to others.

Reading Period Time of Activity

With the realization of the importance of reading, I think that one period a week should be set aside for it. This should be a time of activity for both the teacher and the pupil. If our guidance in the selection of books has been helpful, the students will read with very little motivation. While they are reading, the teacher may move from one student to another, and by little more than a glance at each book he will be able to gather enough factual information for a question or two to be answered orally by the student.

The question of a way to procure these books may arise. Of course there is the library, and the practice of having the pupils browse through it in search of a book is very beneficial. However, there may still be difficulty in obtaining the selections required. A plank of salvation in this case might be the paper cover reprints of the classics and works of high school caliber, unabridged, for twenty-five cents. If each student is urged

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Many teachers come to grief on the rock of deciding whether to teach musical facts or instill a love of music. As a matter of fact the two belong together.

TEACHING MUSIC

Creatively

SOMETIMES the term, "creative teaching of music," is understood in the narrow sense of directing the improvisation of original melodies and forms. To accept the word "creative" in this restricted sense is to underestimate the real purpose of music education, which is to provide for children and young people experiences in musical beauty. These experiences can be provided either in the traditional ways of acquainting children with their musical heritage, or in the guidance or original musical thought, or in a combination of the two. But whatever the plan of the course of study, the methods of teaching ought to be in accord with the objective, the making and appreciation of beautiful music.

Why Man Makes Music

Granted that there are such secondary aims for studying music as developing social capacities, contributing to good use of leisure time, providing attractive aural aids to the teaching of other subjects, and in a few cases, opening the way to professional careers, we still must recognize this fundamental fact, that man makes music because he thinks it is beautiful, and because it helps to satisfy a craving within him for something above and apart from the ordinary pattern of life. Therefore, music education must be directed toward the creation of musical beauty.

In the past, foes of music education in the schools objected to giving time to music on the grounds that it is not useful for making a living, and suggested that the time given to it might better be spent learning a trade or preparing for a profession. As long as there is a tendency to create a hierarchy of subject matter on the basis of usefulness there will be a tendency to depreciate the fine arts in education. It should not be so because we do not, in Catholic schools, value education exclusively on its material returns. Instead, we believe that all kinds of intellectual activity, arts as well as sciences, are complementary to each other, con-

tributing to the development of balanced personality and intelligence. In traditional Christian culture both have served to mould human thought and behavior, and neither has had priority of importance. Materialistic notions of the past few centuries have upset the old balance, and it has not yet been quite fully restored. It is true that educators and administrators are making earnest efforts to restore it, but opposition is powerful, and entrenched in two hundred years of American school traditions.

Need to Question Purposes of Course of Study

Confronted with the task of bringing about the assimilation of approximately seventy percent of the course of study prescribed for a class in grade school, we may think we have no time to question the purposes of the course of study, nor the principles behind it. But unless we do question them seriously, if only to discover that happily they are right, we are not the kind of teachers whose teaching is creative, and the older we grow and the more experienced we become, the deeper we sink into static methods. Instead of adapting ourselves and our procedures to the needs of the children, according to the aims of the course of study, we are likely to force children into whatever pattern of learning gives us the least trouble. We become routine teachers, not dynamic ones.

Question Our Aims and Methods

And yet, in a sense, all teaching ought to be a creative procedure, for we are trying to stimulate young minds to think. Therefore we must question our aims and our methods. Occasionally we must get far enough away from our own habits of teaching to examine them impersonally, to see them objectively. Occasionally we must pause and inquire of ourselves whether or not our teaching practices do for children what we intend them to do.

In one of his essays on the *Idea of a University*, Newman gives a very beautiful metaphorical description of the confusion of mind that so often comes to us in the midst of our activities. We have laid our plans and set to work, and after we go on for a while we realize that we have, as Newman says, "lost our way in the wilderness, which we could accurately measure out before descending into it, and have missed the track which

lay like a clear thread across the hills when seen in the horizon."

Many of us have felt that sense of confusion and bewilderment in our teaching, and perhaps most keenly in teaching music and art, and literature, and religion, those things that are so hard to measure by objective standards, in which we do not experience the satisfaction of definite returns. We feel that often the purpose of an activity becomes obscured by the activity itself, and our endeavor deteriorates into pointless, even though to some degree successful, striving. Success there may be, but it may not be at all the success we planned, and we may find we have come out of the wilderness in quite a different direction from what we had expected, or we may stay there, hopelessly lost and discouraged.

Provide Experience of Beauty

Most of us will admit that the purpose of teaching music is to provide the experience of beauty, and that every music lesson that is not aimed at creating beauty falls short of the mark. However, it is true that we are expected to teach certain musical facts so thoroughly that pupils will be able to use them. For many teachers it is a real problem to blend these two aims into one. They come to grief on the rock of deciding whether to teach musical facts or instill a love for music, and they think that one or the other must be subordinated. As a matter of fact the two belong together. Musical fact without musical experience is a barren and fruitless knowledge. Musical experience without understanding of the factors that make musical beauty is shallow experience, and doomed to die an early death. It is the seed that fell on the rocks. It has no roots.

Appreciation Depends on Understanding

Appreciation of music depends much upon understanding music. The aesthetic emotion has its roots both in the intellect, which recognizes the truth of beauty, and the affections, which embrace it. The response to beauty can be aroused by seeing or hearing the beautiful in nature, a sunset, a bird-song, a vista of mountains, the sound of surf; or it can be stirred by man-made beauty, a picture, a song, a building, a poem. Children possess the capacity for such emotion, and this capacity can be brought to maturity by proper educational guidance.

The aesthetic experience is always ennobling. It strikes deeply enough to leave lasting impressions. It is not mere pleasure, but something far greater than pleasure. It leaves the person who experiences it with a sense of peace and balance. As Catholic educators we can understand the exalted state of feeling that is stirred by beauty, for we recognize in it mankind's deep and insatiable longing for the "Beauty ever ancient, ever new," and we understand that man's spiritual nature will never be content with the possession of material goods, but will always be seeking and searching for Perfect Beauty.

The aesthetic emotion is increased in intensity with the increase of integral knowledge of the particular kind of beauty that arouses it. The more we know of an art the better we are able to enjoy it. The lack of musical comprehension which permits the non-musician to enjoy cheap and tawdry music is not an asset but a liability, and the musician would not exchange his hard won understanding of why the music is cheap and tawdry, nor the deep and intense satisfaction he experiences in the presence of real musical beauty, rare though these experiences may be, for a whole lifetime of lesser satisfaction.

Acquire Meaning by Use

As it is true that the more we know about an art the more we enjoy it, so it is also true that the less we know the less we enjoy; our satisfactions are shallow and transient, and they do not touch the deep wells of emotional joy. So definitely, the facts of music must be taught, but not until they can acquire meaning by use. With the second grade, usually, some instruction in music theory is begun, and with the child's progress through the grades he ought to be provided with whatever musical knowledge will help him to understand and enjoy the music he hears and performs. Children can go far, even in grade school, in the appreciation of music, and with proper instruction they can develop their native ability to sing beautifully and intelligently in unison and parts, or to play acceptably in instrumental ensembles. That they often do not acquire these skills is due not to lack of ability, but to lack of instruction. Children have all the craving for beauty that God puts into human



hearts, and when they are impressed with the sense of beauty they have the opportunity to grow in emotional balance.

Medium Must Always Be Sound

Since music is apprehended by one sense only, that of hearing, it follows that the teaching approach is naturally through the sense of hearing. To train the ear

means to train the mind to understand what is heard. Children who "have ears and hear not" simply have not yet made the transfer of sound to comprehension. Too much emphasis upon sight-singing and theory can delay the development of musical hearing. We do not work for factual knowledge in isolation. The medium of both teaching and learning must always be sound. We are trying to develop comprehension of symbolized sound. We are attempting to teach children to "hear with their eyes," to translate a symbol not into a word but into a tone. Therefore we must be sure that all contacts with notes and symbols are connected with tone, and that the tone is always the correct one for the printed symbol. We must also make sure that children are looking at the correct symbol when they hear the tone. Finally we must allow sufficient drill and repetition through singing to set the pattern of aural response to visual stimulus.



And yet throughout this process we must keep the performance of music on a high artistic level. Music has a personality that is delicate and elusive. It has to be handled delicately and reverently or it will escape us.

Tone Essential

The very first object of every musician is to produce a beautiful tone with his voice or instrument. Tone is the essence of music. Rhythm is a factor, but not the essential factor. Tone is the material of which music is made. A beautifully designed building can not be beautiful in fact unless its material and workmanship are good. So, too, music, no matter how lovely its construction, can not be beautiful in performance unless its material, tone, and its workmanship, interpretation, are good. No matter how small the song, nor how great the oratorio, good vocal tone is the first principle of the appeal of either to the discerning ear. Throughout all grades, as often as children sing, every effort must be made to secure good vocal tone.

Again, music is so transient. As soon as the last tone dies away it is gone. It can be recalled again mentally, by the practised mind, but if we wish to hear it again we

must actually re-create it. The Greeks classed music as an art existing in time, as painting, sculpture, and architecture exist in space. Time passes and so does music. Everytime we wish to reproduce a piece of music we must call into action every factor of technique necessary to the performance of musical art. We can never allow standards to relax. Perfection must be attained over and over again. Musical beauty will not serve any master but one who is sensitive to its value, and who will devote his full powers to its creation and re-creation. And the children who make music must be imbued with this sense of devotion to the ideal of beautiful performance.

The musical performer thus is always creating. He is not the prime creator of his art, and he is generally something less of a genius than the composer, but unless he is able to enter into the intention of the composer he will fall short of the true beauty of the composition.

Dr. Will Earhart, formerly Director of Music in the Pittsburgh Public Schools, has put this fact very plainly in one his *Teachers' Bulletin* (1931):

The creative attitude in music or art is not the endeavor to create original works. It is a commonplace in conception with music to regard performance as re-creation. Unless the performer puts himself back of the music and stands there at the side of the composer, sharing richly the creative intention and the creative thrill, and interpreting it in terms of his own need for expression, he is a mechanic, not a musician, and cannot be said at the time to be even an appreciator of music, much less an artist. The appreciative and the creative (or re-creative) attitudes are therefore one.

Ordinary Teacher Can Do Much

To think that the routine work of sight-reading, part-singing, and instruction in theory can not be called creative teaching is to underestimate both teachers and pupils. Even an ordinary teacher can take time to suggest carefulness of interpretation—soft endings of phrases, sustained final tones, little crescendos and diminuendos, interesting accents, elasticity of tempo. She can be careful to correct faults of pronunciation and enunciation, and insist upon pure, sustained vowels, and sharp, clean consonants. She can build up an ideal of good tone, and in upper grades, develop the blending of voices into beautiful part-singing.

These things become creative experiences when the children have been led to desire them, and when they have been guided into the accepted traditions of good musical taste varied with original thinking.

The teaching of school music by methods that emphasize

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A new method of music instruction for grade school children, designed not to make them musicians but to help them understand music, has been developed in the Little Flower School, Chicago, with the result that children in the fourth and fifth grades can look at a piece of music and know what each of the notes means and sounds like. Developing in the children a basic ability to read notes and sing them is the aim of the new method inaugurated by Sister Mary Yvonne, R.S.M., of the Little Flower School, one of whose classes is shown in action in both pictures.

THE IMPORTANT YEARS

To Implant Solid Traits of Character

THE YEARS of a boy's life from ten to twelve, or thereabouts, are the important years. This is not by way of belittling the very early years of first impressions, nor the crucial period of puberty, nor the hectic years of adolescence. All leave their mark on the character of the man.

But when you consider the influence a priest can have on the future life of the adult man, then the years roughly from ten to twelve stand out as very important, as actually the important years. We do not have to be mathematical about it. We might as well say from nine to thirteen, but the idea is, the period of boyhood, when a boy is unequivocally a boy.

We sometimes feel powerless in face of sophisticated adolescents. These teen-agers can try the patience of a saint; and even a boy at puberty can shatter one's greatest expectations.

Boys Crave Leadership

But the gang-age boys of ten to twelve—you can really do something with these. They are wholesome, eager, cooperative, while being plastic, open to idealism, and capable of being directed one way or the other. They crave leadership and respond to it. Nature's God has made them that way during those years, and we do well to capitalize on their God-given susceptibilities.

When we attempt to influence teen-agers we start late. How much more effective our efforts if we had started earlier. The Holy Cross Fathers through their excellent magazine *The Catholic Boy* are doing a very fine job of reaching the younger boys, and of inspiring them with ideals.

The great mistake that is often made is good-naturedly to ignore boys in the ten to twelve year age bracket simply because they are generally good, likeable, and manage to keep out of sensational escapades. Why worry about these good kids? is the attitude taken. Only the few problem ones among them rate special attention.

Prepare Them for Problems

The fact is that these many, presently good boys in a few years time will face problems that will break them if they are not prepared for the experience. Merely keeping these younger boys wholesomely occupied with

activities to keep them from being idle is not enough. They need a positive orientation towards ideals of good, and moral goals to attain. When boys are ten to twelve they should be made ready for the crucial years ahead. Otherwise they may not survive, so to speak, their adolescence.

These younger boys are still definitely open to direction. One priest well known for his recruiting of prep seminarians held that you should contact boys in the fifth grade for prospective seminarians. These are roughly the ten-year olds. Their life plans are still in flux. They have not been set by experiences perhaps premature but none the less determining. They can be directed toward the seminary and the priesthood. And grace can utilize the natural without requiring almost miracles of reform and conversion.

Positively Oriented to Good Life

What is true of the vocation to the priesthood is even more true of the more general vocation of living a good Christian life. The boy ten to twelve can be positively oriented toward a good life. He can be given positive ideals to guide his conduct during the ardent years of adolescence soon to come.

We are all pretty much convinced that you cannot legislate virtue. You cannot make teen-agers, or any one else, keep from committing serious sin. You cannot, either, efficaciously outlaw invalid marriages. It is useless to try to make youths do anything but what they want to do. They have free will, and they choose to use it.

The wise thing is to get them to want to do freely what they should do, and to avoid freely what they should avoid. It is the only method that will have happy results.

More Keen to Sense of Responsibility

But you have to start early. A boy ten to twelve can be given ideals that will, generally speaking, carry over into adolescence and adulthood. We try to give teen-agers and adults ideals and motivation too, and we are not entirely unsuccessful, but so often our efforts come late to do the maximum good.

Mind you, the ten to twelve year olds that you prop-

erly motivate will later on still do wrong. They will still commit sin—but perhaps less sin, and less drastic sin. They will be more keen to the sense of moral responsibility, and they will want to use the means of getting rid of sin and overcoming it.

The teen-ager you have to worry about is not so much the one who does wrong and repents, but the one who remains complacent in sin and desires not repentance.

One American bishop is quoted as saying that the future of his diocese depends upon the Boy Scouts. Properly understood his observation is correct. If we can properly guide and motivate our future leaders when they are still in the plastic "Boy Scout" years, then we are influencing them for what is good and right, and when they later take over as adults they will be the solid members and leaders in the Church.

Nature Cooperates with Us

It cannot be emphasized enough that nature cooperates with us in training a boy when he is pre-pubescent. Just as a very small child is favored by nature with a happy facility to learn a language, so the boy ten to twelve is happily attuned by nature to respond to leadership and ideals. If we do not seize this God-given opportunity to inspire, then we make our subsequent work for youth unnecessarily difficult.

It is a well known fact that a misguided boy-girl relationship is one of the difficulties encountered by many teen-agers in their process of growing adulthood. The younger boy is relatively free from this trouble. God in His providence has arranged that the pre-pubescent boy have an aversion for girls. Boys ten to twelve and somewhat older tend to associate with each other, and gravitate into the inevitable gangs, hence the term "gang age" used by psychologists. During this time they heartily avoid association with girls, and often show an actual disdain for the opposite sex. They are thus allowed to develop physically, free from amorous complications.

When boys are at this age—when girls by God's own arrangement are no problem to them—you can inculcate into their minds, as yet unperturbed by passion, general but positive ideals of clean living and moral responsibility. Negative prohibitions can never supplant positive ideals. Later on these boys will be ready for the inevitable difficulties they will have to face.

Develop Habits of Loyalty

Boys are naturally loyal. When they are ten to twelve you can inculcate loyalty to God, to Church, to country, to duty. They respond readily to these ideals. And in thus responding they develop habits of loyalty that will not be easily dislodged later on.

The Scout movement, with Cub Scouting for boys eight through ten, with Boy Scouting for boys eleven through thirteen, and with Explorer Scouts, fourteen and over, has tremendous possibilities for helping the boy ten to twelve, and before and after those years.

It is unfortunate that many older persons still associate the term, Boy Scout, with a sort of sissy in short pants and a funny hat. Evidently they have not seen our modern Boy Scouts as they are. They are as typically boys as boys can be, boys as they come.

Scout Training Good and Wholesome

And the training they get is good and wholesome, and the ideals set before them will help them form habits of mind and body and character that cannot but be carried over into adolescence and adulthood. Scouting is the only outdoor experience some city boys get and a needed social experience which country boys can use. All in all, it does them all good, including their adult leaders.

The Scout movement, since it is a powerful ally in training boys during this important period ten to twelve, is highly to be commended. Under Catholic auspices, with real Catholic ideals of Christian living inculcated, it is invaluable. It is one of the priest's most valuable tools in setting youth right from the start. It is one of the best methods yet devised to capitalize on the psychologically apt period of the gang age to implant solid traits of Christian character.

But, Reach All Boys and Girls

Apart from Scouting, the priest should be deeply concerned with reaching all the boys ten to twelve. It is a sad mistake to let this age group alone just because they seem to need little attention now. These boys are the potential teen-agers and adults of tomorrow, with all their potential sins and mistakes. These boys are not problems now, but if not fired to ideals of Christian living and loyalty they may well become problems during adolescence and adulthood.

What is said of boys, here, is *mutatis mutandis* also true of girls. Girls, too, need similar inspiration and ideals given to them when young.

The old proverb about bending a tree when it is young remains valid. Train the boys ten to twelve, and you will save yourself a lot of grief when they become teen-agers. But what is more important, you are building leaders for Church and home and society, the kind of solid citizens that make for a solid nation, and a reign of peace.

Those years ten to twelve—those are the important years.

DEMONTFORT in the Classroom

THE SECRET of our Lady is that she gives the soul a yearning for more and more of Christ. How the soul can learn this secret was explained by St. Louis Marie Grignon DeMontfort in his *True Devotion to the Blessed Virgin Mary*.¹

Simple Complete Document

This work is not a pious abracadabra of how to become a saint in ten easy lessons. Rather is it a simple and complete document explaining the surest, easiest, and shortest way into the mother-heart of Mary, where the soul is moulded into another Christ. This is the method which Pope Pius IX called the best and most acceptable form of honoring the Mother of God.

Realizing the incredible efficacy of this devotion, teachers are swiftly adapting these truths for classroom presentation because they are becoming sadly aware that the hurrah-for-our-side Catholics are all too many, and that usually the hearers of the Word in classes have allowed the "fanatics," the "extremists," and the "radicals" to be the doers. Teaching today must turn out "fanatics" and "radicals" for Christ—saints with the flame of Paul and the prayerfulness of little Therese.

Educators realize that the surest means of attaining this Christ-likeness is through a well-defined, practical devotion to the Blessed Virgin. How many teachers are making this the age of lamentations! The age of negation will not be meeting the challenge. A positive approach to the problems is to understand the means that Christ the Master Teacher employed when He undertook the Redemption. Mary His Mother was the means and she is also the bridge reaching back to Christ.

Busy Teachers Overlook Mary's Power

The reality of Mary's power in the spiritual life of souls is easily overlooked by the busy teachers who slavishly follow page by page of the religion text. With egregious foolhardiness educators can become salted with the false assumption that somewhere along the line of years students will be given what they themselves fail to give. Many young souls enter the parochial school, are sloughed through the assembly line of grades, and

are emitted into life unaware of the unsuspected worlds that awaited them in a life of radicalism for Christ.

Of course it is possible to reach the "fullness of Christ's age" in ways other than through Mary, but DeMontfort describes these roads as bestrewn with more "crosses and strange deaths . . . and fraught with obscure nights and combats; strange agonies that carry the soul over craggy mountains, cruel thorns and frightful deserts." Thus, if the formation of other Christs is the goal, and if Mary is the means, that method of loving her must be found for young souls which is at once the easiest, shortest, most perfect, and secure. The incomparable treatise of DeMontfort gives not only the bread of words, but also the wine of the practical means necessary for the perfect devotion which will plunge the soul into Mary, and through her, into Christ.

How Coordinate Principles with Classwork

The question of how a Marian apostle can coordinate DeMontfort's principles with classwork is difficult to answer, but several ideas readily suggest themselves.² A love for the liturgy is of vital importance. Since love is the fruit of knowledge, the teacher must open for pupils the horizons of the liturgical life of the Church. The Sacrifice of the Mass is at once the greatest act of liturgical worship and a clarion challenge to the instructor. Always in presenting the truths concerning the Sacrifice of the Mass, there must be a practical approach so that the pupils will become, in the words of Pope Pius XI, not as "outsiders or dumb spectators but as (those) understanding truly and as penetrated by the beauty of the liturgy."³ By teaching carefully the tremendous drama of the liturgical cycle, the teacher will open one of the greatest channels of grace, for Mary is the Mother of the liturgy, and the liturgy is the voice of Christ.

Communion in the Spirit of Mary

Besides the liturgy, the reception of the sacraments in the spirit of Mary and in union with her can also be emphasized. The importance placed by St. Louis Marie particularly upon reception of Holy Communion is note-

¹St. Louis Grignon DeMontfort, *Treatise on the True Devotion to the Blessed Virgin Mary* (Revised edition), The Montfort Fathers, Bayshore, New York.

²A School Sister of Notre Dame, *A Life of Light* (The Life of Sister Mary Bonaventure, who became an apostle of the DeMontfort way and who has left valuable prayer-guides which are included in this book) (Zurich: Ferdinand Schoningh, 1934).

³Pope Pius XI, *Divini Cultus Sanctitatem* (December 20, 1928).

worthy, for Saint Pius X declared that it is in the Eucharist that the world must be set aflame. This world, described, alas how aptly by T. S. Eliot, as the "world of asphalt roads and a thousand lost golf balls," needs the fire of the Son of God as He comes to each communicant. This fervor can be ignited most surely in the Heart of Mary who herself communicated with exaltation. In the Preface to the DeMontfort work Father Frederick Faber cites the need for ardent communion in the words, "Oh, if Mary were but known, there would be no coldness to Jesus then! Oh, if Mary were but known how much more wonderful would be our faith, and how different would our communions be!" By encouraging young souls to immerse themselves in Mary according to DeMontfort's carefully explained plan for receiving Holy Communion, we make them be living images of Jesus Christ and His Mother.

For presenting of the treatise itself, no better outline

can be found than the table of contents to the revised edition.⁴ Religion classes devoted for the period of one week to this study would suffice to explain the fundamental truths of the consecration. One week to learn, but a lifetime to understand its inspiration! How fruitful can be the thirty-three day preparation when taken with the class and how apt a reminder the hour prayer with the short form of consecration! These and other plans can easily be adopted by the inventive teacher,⁵ who seeks to present Mary as the largesse of grace, through whom all souls reach the fulness of spiritual growth where they may realize as did the redoubtable Leon Bloy that "nothing is necessary, nothing except God."

⁴See also Denis Gabriel, S.M.M., *The Reign of Jesus through Mary* (Bayshore, N. Y., 1949).

⁵*Confraternity of Mary* (Queen of Hearts, 2840 West Nelson, Chicago 18) offers numerous other aids.

Toward a Discriminating Taste

(Continued from page 96)

to buy one of these books, he will even consider the contribution of his book to his own classroom library as a gift worthwhile, if he can thereby have access to the forty books of the other students. If you teach three or four classes of English a day, as is usually the case, in no time at all you should have a very adequate library. These books, of course, will not last forever, but if they see active duty for a year or two, they will have served their purpose well.

As the books move from student to student, the topics for discussion should deepen from factual information to character analysis, and so on.

Encouraged by you, this method of using one or several selections as cores, and then branching off to individual work, may be used to teach the novel, biography, the essay, the short story, and even poetry to some extent.

The progress made by the students may be roughly

gauged by administering another standard literature test in January and again in June. They should prove encouraging by giving to you some sense of practical accomplishment. The step some students take toward the greater appreciation of literature may be a small one. But as long as there is a step, there is progress, and you have been successful.

"We never know the measure of our doing"—but if by your pains you have lighted a candle in the darkness, your work has been worthwhile. If you have led your children to understand that the star you have taught them to see is only a glimpse of the glory beyond it, and they are encouraged to search for its splendors, you have given them a friend for life. If you have given them the secret to spiritual and mental growth by an active sounding of the depths of good literature, you have struck a blow for the cause of Christ and successfully carried the torch of God.

Teaching Music Creatively

(Continued from page 99)

size the experience of musical beauty requires a flexible course of study. Whatever points of music theory are pertinent to the material in preparation must be thoroughly learned, and provision for instruction in theory must be foreseen by those who prepare the course of study. The average teacher will also need the direction of a sympathetic, enthusiastic, and competent supervisor, whose musicianship is unquestioned, and whose educational principles can be admired and imitated, and who

is a master in the difficult art of securing willing cooperation. She will need, too, the support of administrative officers who recognize the value of the fine arts in education, and who are willing to provide adequate space, time, and materials for instruction in music. And all efforts, of teachers, supervisors, and administrators must be aimed at producing results that are truly musical, that they may serve to develop in children of school age a real love and understanding of good music.

Rummaging in SCHOOL LIBRARIES

THIS ARTICLE is not concerned with scientific research libraries, whose function is to house and preserve unexplored documents to be deciphered and edited by specialists, who intend to investigate some obscure and not yet explored, scientific or literary question. Nor are we concerned with private and amateur libraries intended mostly to serve the hobby and spare time of the owner. We are exclusively concerned with school libraries.

What the School Libraries Should Be

The school library should be considered as a supplementary source of information. The creative and inspiring teacher is the first and genuine source of the student's intellectual growth; from the teacher's learning and striking personality must flow the organized and fundamental principles that will have such a deep and lasting influence that, later in life, a person is recognized as the student who worked under so and so. The teaching of the instructor should be made more tangible by reliable textbooks and further developed and illustrated through the help of the library.

That the school library may fulfill its mission, it is essential that it contain the fundamental books that relate to the curriculum of the institution. According to this basic principle, the libraries of a high school, a college, a scientific institute, a theological seminary should be different in contents and grade. In other words, an institutional library is not "a pile of books," lined up and classified on a long row of shelves; it is a tool that must fit the intellectual capacity and activities of the students for whom it is destined.

If, with this first principle in mind, we rummage through some institutional libraries what do we find? The writer found on the shelves of a theological seminary, books on mechanics, on calculus, on higher equations, etc., whereas many standard works on theology, holy scripture, church history, canon law, the liturgy, plain chant, and other ecclesiastical sciences were missing. While visiting high school libraries he found some out-of-date textbooks on physics, chemistry, biology, general science, English, French, German, history, mathematics; even the ninth edition of Encyclopedia Britannica held a prominent place; but the fundamental and modern books of the subjects taught in the school were absent, even unknown to the librarians.

Organization of the School Library

Since the school library is an intellectual tool, it is essential that it be of good quality and fit to serve. It is not enough to have *somewhere* in the library the books that the students need; these books must be disposed so as to serve best and attract the students. This disposition and arrangement is essentially subservient to the aim and purpose of the institution. It can be achieved only by a well informed librarian who is familiar with the intellectual needs of the school.

There are three systems of classification: the system of the Library of Congress, the International Brunsel System and the Dewey Decimal System. The first two systems are generally considered as too complicated for the ordinary school needs. The Dewey System, when interpreted by a wise and conscientious librarian, can be made to serve best the needs of most educational institutions, but when used blindly by "over-trained and over-credited" librarians, it may lead to most stupid classifications. In an actual experience, the writer found Harper's Latin Dictionary keeping company with Keat's Anglo-Saxon Grammar, a history of mathematics, some discarded spellers, Dante's *Divine Comedy*, Goethe's *Faust*, Corneille, and some torn Latin, Spanish and German grammars. When some surprise was expressed, at this kind of books, and their classifications, the imprudent critic was told by the peeved librarian, that this was the modern scientific way of classifying books.

The Enemies of the School Library

The school library has these leading enemies: (1) the Book Drive; (2) the school accrediting agencies; (3) the unconscientious librarian.

The Book Drive. The book drive is one of the unsuspected enemies of the school library; it is but a propitious occasion for book donors to clean their bookshelves and to pose as generous humanitarians. The raggedy books which they drop into the basket of the drive worker, quite often are worse in contents than in physical appearance. It is the sad experience of the writer that not two out of a hundred books thus collected can be of any use.

If the budget of the institution does not keep the library up to necessary standards, appeal should be made for funds, perhaps through the agency of a school library club. If clubs are willing to cooperate in the support of

school athletics, it should not be difficult to enlist the assistance of educated parents to the intellectual welfare of their children.

The School Accrediting Agencies

School accrediting agencies, whether national, regional or state, were created to encourage and guide the development of schools; as long as they were inspired by experienced, devoted, and unselfish schoolmen, they accomplished much for the common good of educational institutions, and helped to raise higher the standards of learning; but when they fall under the control of selfish and bigoted individuals they become dangerous enemies of sane and humane educational systems. Then, they begin to set rules that shackle the forward march of educational institutions which do not match their narrow and blind standards.

The writer does not overlook the fact that such agencies put out rules requiring that school libraries demanding accreditation be provided with a specified number of books, according to their rank and denomination. This prescribed number, when on the shelves, does not necessarily improve the efficiency of the library as an intellectual tool. Survey the shelves of some so-called accredited school libraries, and notice the number of useless books, of discarded spellers, etc., which have been placed there to satisfy the requirements of the accrediting agency. Should you be interested in the moral value of the offerings, then you have to weed out many more books; whatever useful material is left on the shelves will be exceedingly meager if not already out-of-date. [Ed. note. This reflects unfavorably on both the school, which fails to meet the spirit of the require-

ments, and on the accrediting agency which does not check the nature of the titles added to the library to ascertain that its requirements have been satisfactorily met.] Thus, excessive mechanization or organization has ruined the efficiency of an institution that was intended as a powerful and entertaining educational auxiliary.

The Conscientious School Librarian

An efficient school librarian must have a practical knowledge of the institution for which he works: its ideals, its curriculum, its financial means, the needs and desires of the instructors and students. He must have a practical knowledge of the books that would satisfy his clients, but which are not yet available. He will discard mercilessly as objectionable in contents, or as useless, any book that does not come within the range of the school; he should at all times be open to suggestions from the faculty or the students, and try to satisfy any just demand. Through his wide learning, his multiple interests, his graceful personality, his inexhaustible patience, he should attract his clients. It is important that he assume the professional attitude of the druggist, or of the food purveyor, who refuses scrupulously to deal with any product that may injure the health of his customers.

Blessed is that school that can secure the services of a person whose professional conscience is rigid, and who is reasonably trained; under his guidance the library will become an institution which will foster the growth of minds, strengthen wills, and contribute to well rounded personalities.

Out of the Abundance of the Heart . . .

"I try to make my music speak simply and directly what is in my heart at the time I am composing," wrote Sergei Rachmaninoff, who was eulogized as "master of melody" by *America* at the time of his death in 1943. He further tells us, "A composer's music should express the country of his birth, his religion, the books that have influenced him, and the pictures he loves. It should be the sum total of a composer's experiences."

Teacher to Teacher—In Brief

WHY NOT PRAISE?

*Sister Mary Christina, R.S.M., Holy Saviour
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CLASSROOM management is easy for some people, but others find it difficult. How about that junior faculty member! Are we too busy to be thoughtfully considerate of her? What about the possible competition that forces the young person to retire to the background, who stands alone in her work if her neighbors, her co-workers, do not have time for group discussions? One may say she is trained, and has observed demonstrations in the classroom, even taken charge for brief periods. This may be true—not to minimize any helpful training—but being “permanently” appointed is a situation with a difference.

That Word of Approval

For the encouragement of many in teaching, dominating personalities take to enforcing militaristic discipline successfully. Magnetic types easily draw others under their influence. Teachers not gifted in either way find it hard to manage. A new faculty member may or may not be included here; if she is, all the more reason for that word of approval.

Teacher saints have made masterpieces of their lives by redirecting their bad qualities, perfecting the good, and implanting virtues not natural to themselves. God makes use of each for His designs. St. Ignatius Loyola, the soldier saint, is a type of militaristic discipline to whom God gives the art of organizing and of enforcing respect for authority. The Little Flower is an example of personal charm and self-control. Bear in mind, please, that what we have is “His” not ours. In the instructing, of little souls that are entrusted to our care we seem to lose sight of this important fact.

As for the third type, are there any saints who, despite themselves and their seeming lack of gifts, God has raised as His instruments? Many. St. Bernadette seems to be one of these. From amongst the lowly she was chosen to be the mouthpiece of the Immaculate. Mary has taught the world through her. Others are the Curé of Ars, Martin de Porres, and the Children of Fatima.

Discouragement is Devastating

Those who take up the task of training others, with no special aptitude, must plod along and experiment long until the work becomes easier. Often it does and

the teachers can look back over their lives to view the good results of their labors. Sometimes it does not become easier and then the wonder or doubt starts creeping in, “What am I not doing that others are doing? Am I just a failure?”

Discouragement is devastating to the soul seeking sanctity. Faith must guide this young teacher, reminding her of the words of Christ, “You have not chosen Me, but I have chosen you.” Probably where the gifted teachers succeed, the less fortunate struggle along, but why must some expose this fact? After all it was not St. Francis Xavier's personality that won souls; it was his sanctity.

A young mother told this heart-aching incident: “My little daughter often misbehaves and I have to rebuke her. But one day she had been an especially good girl, had not done a single thing that called for a reprimand. That night, after I tucked her in bed and started down the stairs, I heard her sobbing. Turning back, I found her head buried in the pillow. Between sobs she asked, ‘Haven't I been a pretty good girl today?’”

Without Word of Appreciation

“That question,” said the mother, “went through me like a knife. I had been quick enough to correct her when she did wrong, but when she tried to behave I had not noticed it. I had put her to bed without one word of appreciation.” Is not there a faint resemblance here in the way we deal with that latest person on the teaching staff?

Using the kind word is potent in all human relationships. No one, great or obscure, is untouched by genuine appreciation. What people want is a little attention as human beings. In that attention, sincerity is essential. Again why expose the struggle of that less gifted faculty member? It would be very convenient if superiors could have instructors made to order. No one knows but that the cognizance of the exposé will obstruct the unfolding of much hidden talent. This impedes God's work, and no doubt self-conceit is being presented by the person hindering. What is this but the braggadocio of a perhaps brilliant teacher!

Give praise and increase cultivation of another's talent. To develop all the power for good, why not even bend backward to find the tactful comment, the encouraging word? One man's opinion is that it is better to exaggerate in the cause of charity than to “measure” words of approval. The simple principles of the art of praise—to realize the human need for it, to compliment sincerely, and to train ourselves to look

for the praiseworthy—help rub off the sharp edges of daily contact.

The patron saint of Christian teachers, St. John Baptist De La Salle, demanded that his disciples be inspired by the "spirit of faith." Our Lord reproached the apostles for their lack of faith, but He praised those who displayed it. Trusting Him is infinite wisdom for the novice in teaching.

Largeness of Heart

Self-sacrifice is the basic principle in teacher participation, first of all on the part of the principal and secondly, but equally, on the part of the teachers. Such a participation presupposes a spirit of cooperation which is impossible without self-sacrifice. From the moment one wants to cooperate with another, one has to put self aside. The ego must be forgotten in the common effort to arrive at a common goal. There is no room for petty jealousies, for stubborn adherence to opinion on a teaching staff. There must be largeness of heart, a readiness to embrace all those with whom one works, regardless of difference of opinion and a clash of character.

Magic in Word of Praise

A Broadway comedian once had an excruciating nightmare. He dreamed he was telling stories and singing songs in a crowded theater, with thousands of people watching him—but no one laughed or clapped.

"Even at \$100,000 a week," he says, "that would be hell on earth."

It is not only the actor who has a deep primal need for applause. The young teacher needs it; the one that finds it hard, needs it. Without praise and encouragement anyone of us can lose self-confidence. Thus we all have a double necessity to be commended and to know how to commend. Spoken at the right time, in the right way—there is magic in a word of praise.

THE KING OF THE FOREST

A Story to Retell

*By Sister M. St. Francis, S.S.J., 55 Greig Street,
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MICHAEL looked sadly at the woodpile. There wasn't enough to last until tomorrow, with the intense cold, and an icy wind blowing down the big chimney. It burned the big chunks almost as fast as he could carry them into the house.

It was late afternoon. The snow was deep and drifted. He gazed off at the wood two fields away from the cabin, where deep shadows were already gathering. There was plenty of wood there. Was he man enough to get it, he wondered? Something had to be done, or his mother and the babies would die of the cold.

Michael Loved the Woods

Michael loved the woods. He had lived here just a little over a year now, since his father had died and the

family had moved here from Wilkes-Barre. This corner of northeastern Pennsylvania which his mother had happened to own was still covered with primeval beech forest. Primeval means that the trees had stood like this from nearly the beginning of the world. They were very tall, and some of them measured six feet across when the men cut them down.

His three little sisters and baby Joey loved the woods, too. In summer they played hide-and-seek among the giant beeches and picked the flowers that grew along the edge. Back a little from the clearing which his Uncle Ed and the other men had made, the forest was so deep that no flowers grew. It was always dim in there, and mysterious-looking.

But Michael had learned fear of the forest four days ago. He had gone, as usual, to the edge of the farther field near the woods, to chop firewood. Uncle Ed had left him enough small logs to last until spring. All Michael had to do was to split the short logs into smaller chunks and haul them home.

Michael Meets Powerful Buck

On this day, the sound of his axe had attracted a great, powerful buck with wide-spread horns. Now, there were many deer in the beech woods, but they were shy. When they caught sight of him, they made two or three long bounds and were lost among the trees.

There was nothing shy about this immense buck. He seemed to resent the presence of human beings in his woods. Michael, in his own mind, called him the King of the Forest. He had chased Michael clear across the field, as far as the fence. Michael had had a good start when the chase began, and he had managed to escape the wicked horns. But it had been a narrow escape.

Must Get More Firewood

He had not told his mother. He was the man of the house now, and his mother had worries enough. Somehow, he must get more firewood chopped and brought to the cabin. He knew that the big buck was hovering near the edge of the forest, awaiting another chance. He had seen the broad horns twice, from the yard near the house. Yesterday, after he had made sure that the buck was not too near, Michael had made a swift trip to the woodpile and had rescued his sledge, but he had not dared to use the axe.

Michael bent his arm and felt his muscle. His muscles had hardened during this year of outdoor work, and he had grown taller. He had been a great help to his uncle when the men had built the cabin. He was stronger than that now. But was he strong enough?

Uncle Ed Thought Them Safe

His Uncle Ed, their nearest neighbor, lived fifteen miles away. Michael's mother had a cow but no horse. There was no way of reaching Uncle Ed to let him know of the danger. He might not visit them for a month. Uncle Ed had thought them safe here, as no bears had

been seen in these woods for years. He had reckoned without the proud King of the Forest.

Michael thought it all over again, but he could see no way out of it. Something had to be done and he had to do it, although he was only a twelve-year-old boy. His mind was made up.

He Could Count on Shep

He called Shep. Shep was a brown and white shepherd dog, Michael's constant companion. Shep would die for him, he knew. He could count on Shep to do the right thing when the time came.

Michael picked up his axe, hitched Shep into the little rope harness he had made for him, and the two started for the woods with the crude sledge Michael had made for bringing home his wood. Shep was delighted. He dashed ahead, drawing the light sledge, and picking out places where the drifts were not too deep. Michael followed thoughtfully.

Prays to God

"Dear God," he said in his heart, "I'm doing this to save mother and Joey and the girls. Won't you please help me?" He asked St. Michael, too, to give him strength.

He plowed on through the snow until he came to the edge of the wood, where the logs lay under the snow. He stopped there for a long look at the darkening woods. The great head of the buck was nowhere to be seen.

He began chopping a log, but he stopped as each stroke rang out, to watch the wood. Not far from where he stood were several tall stumps, each about six feet across. His eye kept measuring the distance to the nearest one.

He had chopped quite a pile of wood and he began to pile it neatly on his sledge, still looking up constantly. The sledge was nearly filled when he looked up for the thousandth time, to see the buck step out from behind an immense tree and stand staring proudly at him.

Made for Nearest Stump

Instead of running at top speed for the cabin, as he had done four days ago, Michael instantly made for the nearest stump and scrambled up on it.

"Shep!" he ordered sharply.

Shep, his hair standing on end, leaped to the side of the stump and stood at attention, watching the deer. The buck came slowly until he was quite near. Then he charged, his heavy body coming like a streak of lightning. But Michael was ready. As the buck came toward the stump, Michael side-stepped, swinging his heavy axe from right to left in front of him so that it caught the great antlers a glancing blow. He knew better than to try to reach the deer's head. Those long, wicked horns would have run him through.

Buck Taken by Surprise

The buck was thrown somewhat off balance. He showed surprise. This was not what he had expected. After a second or two, he charged again. Shep, feeling now what he ought to do, began to rush in just as Michael swung the axe, snap at the deer, and leap away again before the buck could recover and toss him or trample him with his hoofs.

So the battle went on. Michael was breathless and there was blood trickling down his leg, which the deer's horns had grazed. The buck was beginning to show signs of fatigue, too. He had two enemies to fight, and he was losing blood from the swift, vicious bites that Shep was able to get in. The axe, too, was breaking small pieces from his horns, on each charge. Sometimes, after a rush, he stopped and shook his head, as if the blows of the axe were making him dizzy.

"Help me, St. Michael," Michael prayed desperately. "I'm getting tired."

Shep Sees Chance

On the next charge, the deer was a little slower. Shep saw the chance he had been waiting for. He leaped straight at the big buck's throat, sank his teeth, and hung there. The powerful animal shook his head violently and struck madly at Shep with his forefeet. But faithful Shep closed his eyes and held on.

This was Michael's moment. He raised the axe high now, aimed it as carefully as he could at the struggling deer, and brought it down with a crash squarely upon the buck's head. The deer dropped like a stone. Michael leaped from the stump and struck twice more, as hard as he could. Shep lay there panting and bleeding, his eyes closed, still holding fast to the deer's throat.

King of the Forest Lay Still

The King of the Forest lay still. Michael stood over him, gasping for breath, and trembling like a leaf in the wind. He stared at the deer for long minutes.

"You're a beauty," he whispered. "It was a pity to kill you, but I had to."

He patted Shep and picked him up. "Let's go, Shep," he said. "It's all over, and you were great."

Shep was trembling, too. He laid his head against Michael's leg. Michael looked him over. He was bleeding a little from the deer's forefeet, but he did not seem to be badly hurt.

"Come on, Shep," said Michael. "We'll take the wood first and then come back for the big buck."

Slowly the boy and the dog limped cabinward, dragging the heavy sledge.

"Thank you, St. Michael," whispered the boy as he looked back once more toward the edge of the woods where the King of the Forest lay sleeping.

GUIDANCE OF FOREIGN COLLEGE STUDENTS

By Sister M. Josephine, St. Francis College, Fort Wayne 8, Indiana

THROUGH FOREIGN STUDENTS the United States has a great possibility to influence the course of events in foreign countries and to develop lasting friendship and international good will. However, it has been proven that the mere presence of foreign students on American campuses does not guarantee good will or friendly relations. Many a foreign student returns to his native land discouraged, and even bitter, over unfortunate experiences in the United States. Many students find the curriculum and the methods of the American college so strange that they are unable to make adequate adjustments. The informality of the American classroom, the popularity of class discussions and the readiness on the part of the students to participate in class activities, are novel features of American education that the foreign student needs to learn to accept and appreciate.

Guidance Not Coddling

He needs careful guidance in the choice of courses to meet general and specific requirements for graduation. He may need help to overcome language difficulties; in many cases, tutoring done either privately or in special classes, will be needed. Guidance and friendly advice must not degenerate into coddling.

Consideration for the foreign student must not be allowed to affect the academic standards required of all students. Furthermore, the policy of lowering educational standards for the benefit of a foreign student reflects unfavorably on the university or college; instead of being appreciative, the student may be scornful of the mediocrity of American education. To come to the United States to study means always a great financial sacrifice either on the part of private individuals or on the part of government agencies which sponsor the students in their study abroad. In view of the fact that foreign students ordinarily assume positions of great importance upon their return home, insistence upon quality becomes all the more necessary. It must, therefore, be emphasized that consideration for the foreign student must never mean a compromise with quality. The themes and term papers he presents must be acceptable according to general standards. It is not wise to accept inferior papers under any condition.

Misplaced Kindness Works Harm

Immeasurable harm may result from the misplaced kindness of professors to be lenient to the foreign student in his academic achievement. Armed with a degree, the foreign student returns to his native land with the full prestige of a well-educated person and is likely to step

into a position of importance and influence; but, having obtained his degree the easy way, he has not had the real experience of hard study, and, therefore, does not possess the disciplined mind of a well-educated person. When his limitations become known, they reflect unfavorably upon the college from which he graduated.

Another problem in connection with foreign students deserves careful thought at this time. Among the students that come to the United States for study, more and more have turned to the study of science and technology. We can well appreciate the circumstances that have driven foreign countries and especially the Orient and Latin America to turn more and more attention to technology and applied science. At the same time we should be keenly aware of the dangers involved in a narrow program of technical training.

Determined by Philosophy

Technology is a mere tool; the direction of its use must be determined by philosophy. A nation bent on the training of young men and women in the scientific and technical fields without corresponding leadership in religious, social, and political philosophy may be likened to a ship without a rudder and may even become a menace to popular welfare and world peace through the application of misdirected technology. The United States has something more than technology to offer to foreign students. In the realm of ideas, such as religion, philosophy, and democracy, we certainly are not poor and can make our contributions.

It is quite important that our foreign students participate widely in co-curricular activities and enrich their study with personal friendships and good will, and also gain an insight from these contacts into the democratic basis of American life. This phase of the life of our foreign students cannot be stressed too much, because in it they are taught how to prepare to teach a richer life to their own people at home. Every foreign student should be given opportunity to visit American homes. He should be brought into contact with various clubs and organizations and observe at first hand the democratic processes of free association, free discussion, voluntary cooperation, and the intelligent study of current issues. Without indoctrination, much can be done to give foreign students a more extensive opportunity to become acquainted with the meaning and the problems of democracy.

Survey of Enrollment

Father Moreno, S.S.C.C., of Chile, assistant in the youth department of the National Catholic Welfare Conference, made a survey showing that in 1948, 714 Latin American students were enrolled in Catholic colleges, while 5,159 were enrolled in non-Catholic colleges and universities. The survey showed a constant growth in the total of Latin American students from a total of 1,839 in 1940 to 5,873 in 1948. Mexico sent 658, Cuba, 616, Columbia, 336, Brazil, 317, Peru, 268. Puerto Rico

and the Canal Zone sent 1,950, Puerto Rico alone, 1,500.

In October, 1951, Father W. F. Cunningham, C.S.C., made a survey of Latin Americans in all U. S. institutions of higher education and found 6,464 enrolled in such institutions. This figure does not include students from Puerto Rico since they are citizens of the United States and, therefore, are not listed as "foreign" students. We, however, think of them as foreign students since they are the products of a culture so different from that of our land. During the year 1952 there were at least 2,200 students from Puerto Rico in the United States; in all, almost 9,000 students from Latin America in the United States. Sad to say, only 10 per cent of the students from Puerto Rico attend Catholic institutions. In the light of this fact, we can see the necessity of our doing something to attract more of these students to Catholic institutions. If, as we contend, the reason for which these institutions exist is the promotion of our Faith in these our Americas, then we must advance these students in the knowledge, love, and service of God as well as in their own life careers.

Quality of Future Leadership

Latin American students who come to the United States for further education upon returning to their countries, will, in vast majority of cases, become leaders of the social, cultural, and political life of their respective countries. If they receive their education in this country in secular institutions, some of which are positively anti-Catholic, the prospects for their having a wholesome influence on the development of the Catholic Church in their countries are anything but bright. If, on the other hand, these students pursue their education in Catholic institutions where they receive instruction in religion as well as inspiration for their Catholic lives, we have every reason to believe that many of them will develop into real Catholic leaders.

GIVE STUDENTS A "VISION OF GREATNESS"

*By Sister Joseph Marian, O.S.U., Maple Mount,
Kentucky*

TO GIVE students a vision of greatness with the direction as to how they can realize their vision is one of the best types of guidance. If we realize our Catholic philosophy of education, this is precisely what we are doing. The purpose of education is to bring out the best there is in our students. Every normal boy or

girl in our schools has the potentialities of being really great—not great in a material sense, but great in the true significance of the word. They have potentialities both in the realm of nature and supernature. Because of his nature, each of our students has a mind attuned to truth and capable of distinguishing the true from the false. Each has a will proportioned to the good and able to choose good instead of bad. Each has a longing for the beautiful, the fair, and an aversion for the ugly and vulgar. So noble is each pupil that he is described as being made "to the image and likeness of God."

Certainly, then, to put before our pupils a vision of greatness, encouraging and guiding them toward the highest attainment of which they are capable both in the natural and in the supernatural order is the best service guidance can render. It is our task as Christian educators so to guide and direct them.

They Will Catch Our Enthusiasm

The girls and boys in our classrooms are looking to us to help them to attain success both in this life and in the next. If we can impress them with their own individual worth and potentialities, many of them will be caught by our enthusiasm and will attune their hearts and set their gaze on the highest and noblest in life. We should strive especially to direct them into the realms of service, for we have our Lord's own words for it that this is the greatest.

Many Vocations Open to Them

This does not mean that we are going to be so foolish as to try to direct them all into the religious life. There are many vocations that lead them into service. In fact every vocation offers this opportunity, but it is our duty to point out to them just wherein the service in each vocation in life lies.

Once our students are caught by this vision of greatness many of them are going to carry it out to a measure that might surprise both them and us. It is a question of giving them a good understanding and clear direction along these lines. We might add by way of warning that if we wish to give them a vision of greatness we cannot afford to have them see the opposite in ourselves.

I am convinced that many people do not attain greatness in life or afterlife simply because no one showed them that they could. I believe this holds for all education and all guidance whether it be the Christian education of Catholics or non-Catholics.

What is greatness except being Christlike? This is the challenge to all Christian educators. If we are meeting it, we are the best guidance directors in the field.

Audio-Visual Education

PANEL DISCUSSIONS and Addresses at CAVE

WELCOME to an ABUNDANCE

By Rev. James T. Hurley, S.J., President,
Loyola University, Chicago, Illinois

In introducing Father Hussey, who was to welcome CAVE in the name of Chicago's educational circles, Father Barth said: "Administrators and educational leaders generally, are of the opinion that teachers will be devoting more and more of their classroom time to the provision of an audio-visual environment for more extensive and effective classroom learning. At the level of adult education, Chicago educators are establishing an educational and cultural television channel, channel 11, to implement this objective. One of these great leaders is with us this morning. We have invited him because of his sympathy with audio-visual instruction and because we know and recognize him as one of its safest and sanest interpreters. It is, with a great deal of pleasure, therefore, that I present to this convention, a very forceful figure in Chicago education, the president of Loyola University, Father James T. Hussey of the Society of Jesus."



FATHER HUSSEY'S ADDRESS

FOR YEARS, many of the general and particular sessions of the annual convention of the National Catholic Educational Association have been devoted to the consideration of the place of modern audio-visual aids in education. This interest has been echoed in the meetings of local educational groups and the faculties of the indi-

vidual schools. Each issue of the different Catholic educational journals has had one or more articles on the use of audio-visual aids and the various subjects of the curriculum. The climax of all this activity came last year when you, the Catholic audio-visual educators, met here in your first annual convention. The success of that convention, the importance of your work, makes it a privilege to welcome you back to a pleasant and profitable session.

The place of modern audio-visual aids in education is assured. The value of the educational films, the filmstrip, the disc and the tape recording and all the other instruments of reaching the mind and heart through the eye and ear is a proven fact. It is easy to see why this should be so. The acknowledged usefulness of modern audio-visual aids is not due solely to the improvement of the equipment nor to the increasing availability of suitable material. It is inherent in the nature of the aids. Their value is clearly illustrated by the educational film.

With the use of this aid, the teacher can present information about other peoples and places more clearly and more forcefully than words alone could convey. Pictures can present relationships too subtle for words or too difficult for young vocabularies. Distant places can be brought near; large scenes can be reduced to the canvas of the small classroom. Experiments involving complicated and costly scientific equipment can be presented on any budget. All of this can be accomplished with a saving of time, not in the preparation of classes but in the presentation of materials during precious class hours.

The army, for instance, found that it could reduce six months of training to nine weeks by the use of film. Every teacher has experienced the same savings provided, of course, that the film was used as an aid to instruction and not as a means of entertainment. And what is learned is retained longer. The Navy discovered that the material was retained 55 per cent longer when film was used to supplement the usual means of instruction.

Teachers report, too, that the intelligent use of educational films not only rivets attention but also stimulates thought as the lively discussion periods following the film have shown. What is true of the value of the educational film is also true of the use of other audio-visual devices. But these means of reaching the mind, through the senses, have a definite place in Catholic education—an acknowledged fact. Unfortunately, however, too many administrators have discovered that this place has been misunderstood. At times the film or the recording has been used chiefly as a means of entertainment.

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Some teachers have used these aids as a means of filling up the class period when they have been unable or unwilling to prepare the day's work. The too frequent use of films tends to induce an attitude of passivity in the student. Over-emphasis of this means of instruction leads to the disparagement of the other means, notably to the depreciation of the value of the printed word—but all these are only abuses. They do not take away the use. They serve to call attention to the true place of audio-visual aids in education, which is that of an aid. The film, filmstrip, the recording do not teach of themselves. They only assist the teacher. They are aids—not substitutes—for teaching. Therefore, as any means they should be used only insofar as they help.

They will not make a poor teacher good; but they will make a good teacher better, more effective. Therefore, the good teacher will use them. Whether you are teaching in the classroom or in the pulpit, before class or a church society, to the children of a vacation school or to men of the Armed Forces, you will find experts here who are eager to help you, equipment and materials that are waiting to be used. It is a pleasure to welcome you to such an abundance.

TECHNIQUES in the USE of CLASSROOM FILMS

A Panel-Demonstration

"THIS PANEL is not going to be a panel discussion in the traditional sense of the term," said Father Barth, general chairman, in opening the first panel. "It will be a panel-demonstration of techniques in the use of the classroom film. We are very privileged to have as chairman of this demonstration a Catholic educator who has taken his higher degrees in the field of audio-visual education. Those degrees, as you know, are rather few and far between at present. Father Cosmas Herndel is chairman of the department of education at Quincy College in Quincy, Ill., a very energetic young man who also heads Guadalupe Films, which distributes audio-visual material in at least three diocesan schools in Illinois. It is my great privilege to present to you Father Cosmas Herndel."

FATHER HERNDEL'S INTRODUCTION

We members of this panel feel a tremendous responsibility with regard to this conference. You might say we inaugurate the real solid material of the conference. In taking on the responsibility of giving a key note for this conference we would like to pass on some of that responsibility to you.

Are you people going to be mute during this conference, or are you really going to participate and be vociferous? The panelists are here to welcome your questions, so you can get your toe into this conference this morning by participating actively.

The discussions during this panel will be the keynote for your evaluation of all of later classroom demonstrations. The basic principles are to be embodied in those demonstrations and will be discussed.

Basic Objectives

Although we are here to discuss Catholic audio-visual education, keep in mind that that is not an end in itself. We have to get back to our basic objectives of education to develop children of God as intelligent human beings and good servants of God. Two things are subservient to that, our curriculum content, and our methods of instruction.

CAVE ASSOCIATION Adopts Resolutions at Convention

THE following resolutions were adopted by the newly formed Catholic Audio-Visual Educators Association at its business meeting on August 5, 1953, in Hotel Sherman, Chicago.

The committee on resolutions was composed of Sister Ignatia, C.S.J., Director of Audio-Visual Department, St. Paul, Minn.; Brother Innocent, C.F.A., R.N., Ph.B., Director, School of Nursing, Alexian Brothers' Hospital, Chicago; Brother Ignatius Patrick, F.S.C., Student Counsellor, De La Salle High School, Chicago; Sister Louise Van Voorhies, D.C., Director of Child Guidance, St. Louis, Missouri.

1. Be it resolved that the convention acknowledges with deep reverence the Apostolic Blessing received from Pope Pius XII, and that the appreciation of CAVE be extended to His Eminence Samuel Cardinal Stritch for his gracious presence and inspiring words at the opening meeting.
2. Be it resolved that a vote of thanks be rendered to the Rev. Pius J. Barth, O.F.M., general chairman of CAVE, for his untiring zeal in making this second annual convention such a huge success, and to the program committee, especially the chairman, Father Michael F. Mullen, C.M., and to Sister Mary Anacleta, R.S.M. and Sister Mary Ursula, D.C.
3. Be it further resolved that as an expression of gratitude to Mr. Clement J. Wagner for his sponsorship of this convention, THE CATHOLIC EDUCATOR be designated as the official organ of CAVE.
4. Be it resolved that the appreciation of this body be expressed to the teachers who have given such outstanding demonstrations, and to the other participants in the program; our gratitude also is hereby extended to the exhibitors for their generous loan of equipment and for their donation of services and considerations.
5. The evaluation of the compilation of the 1952 CAVE Questionnaire be prepared and published in THE CATHOLIC EDUCATOR.
6. Resolved that in the 1954 CAVE program greater stress be placed upon the in-service education of our teachers in audio-visual instruction and that the splendid demonstrations of teaching with audio-visual equipment be continued and expanded to include Music, Art, Physical Education, Nursing Education, Mental Health, and Public Relations.
7. Resolved that an advisory committee of superintendents of Catholic schools be set up to interpret to CAVE the needs of the various dioceses in audio-visual education.
8. Be it resolved that exhibitor demonstrators and salesmen should be encouraged actually to show teachers the use of their equipment to insure optimum effectiveness in audio-visual education.
9. Be it resolved that CAVE go on record as opposing the requirement of licensed operators of audio-visual equipment in churches and schools and also on record to thank E.F.L.A. for securing the passage of a bill establishing reduced postal rates for educational films similar to the special rates given to books.

They have no value except in the light of training and developing good individuals and children of God.

The curriculum content serves the individual, the methods must implement the curricular objectives. Then our audio-visual aids are aids to the methods. Yet they are most vital because if the bottom rung of the ladder is not solid, all of the rest is going to be defective. Keep that point in mind then, that the value of our specific discussions are judged in the light of our attaining the ultimate objectives.

How to Use the SOUND MOTION PICTURE

By Mr. Jack McKay, Audio-Visual Dept., University of Notre Dame, Notre Dame, Indiana

I THINK that my lot in being assigned to techniques in using the sound motion picture is probably the easiest one for the simple reason that we do have a very excellent motion picture on using classroom films. In the 20 minutes or so that it takes to run this motion picture you can get much more out of it than you could from verbalizations for an entire hour. I shall therefore, make just a few remarks.



Mr. Jack McKay, Audio-Visual Department, University of Notre Dame, is at the podium, opening the panel on "Techniques in the Use of the Classroom Film"; Father Philip E. Dion, C.M., Dean of Graduate School, St. John's University, Brooklyn, N. Y.; Miss Leonie Brandon, Department of Audio-Visual Education, New Haven (Conn.) Schools; at the rear, Rev. Cosmas Herdel, O.F.M., Chairman, Department of Education, Quincy (Ill.) College, and panel chairman.

Perhaps the most potent weapon available to classroom teachers today in our fight against ignorance, intolerance, and prejudice is the 16 mm. sound motion picture. It is an excellent medium to use in the teaching of ideas and ideals and proper concepts and attitudes, as well as for teaching of various skills. Yet it is one which perhaps too many of us are not taking advantage of, for various reasons. Some are legitimate reasons and others perhaps not.

Availability of Films

Too often it is a matter of availability. In other words, in order for us to make good use of classroom films we need the three R's. I am not referring to reading, 'riting, and 'rithmetic, but I am referring to being able to have the right film at the right time, and in the right place. That sometimes is an obstacle rather difficult to overcome, particularly for schools in more or less isolated communities.

Then we have the excuse—I say excuse rather than reason—some teachers give for not using them: that they take up entirely too much time. I always think that when such a remark is made, the teacher is using it as an excuse rather than a reason and that he or she perhaps does not understand the value of a motion picture.

One misunderstanding of the function of the motion picture is shown when it is used merely as a time-filling de-

vice. That is an abuse of the motion picture. However, when you find a teacher abusing a film in that way, using it just as a time-filling device, that abuse is not limited to the motion pictures. In other words, that teacher will also abuse other devices and materials.

Misinterpretation of Function

Another misinterpretation of the function of the classroom film is that it is an entertainment feature rather than an aid in teaching. That is something we have to overcome. The third misinterpretation of function of the motion picture is the failure to correlate it with other visual aids and audio aids in the development of a particular unit. In other words, by just using the film and doing nothing else. That is very poor technique.

No Cut and Dry Method

There is no cut and dried method to use a classroom instructional film. There are many ways that it can be used by various teachers just as each individual teacher has his or her own particular techniques in the classroom. We can use them as an introduction to a particular unit, and to provide background material. Then, again, you might use the film in the middle of a unit for the purpose of stimulating interest, for the purpose of vitalizing classroom activities. Thirdly, it might be used at the end of a unit, for review. It depends entirely, of course, on the type of classroom film that you would be using. Many films should be shown not just once but can be used to excellent advantage a second time and, in some instances, a third time. (The film, *How to Use the Sound Motion Picture* was projected on the screen at this point.)

Mr. McKay's Concluding Remarks

I think you will agree that this film has been an excellent one to show the techniques and uses of the classroom film. You saw that all the techniques used in the classroom with a motion picture are based on good sound educational principles such as you have been practicing all these many years. To summarize very briefly, the techniques involved are (1) teacher preparation; (2) pupil preparation; (3) the actual showing of the film; and (4), which is most important, the discussion period. Do not use a classroom film and then just cut it short. Find out from your class by testing them orally or in writing what they have learned. Check with them to be sure that you clarify any misconceptions they might have had. These can be used as an excellent spring board into further activities, as was indicated in the film. So, may our classroom teaching become more effective through the realization by teachers of the educational values of this dynamic, vitalizing medium available today.

How to Use the SILENT FILMSTRIP

By Miss Leonie Brandon, Department of Audio-Visual Education, New Haven Schools, Connecticut

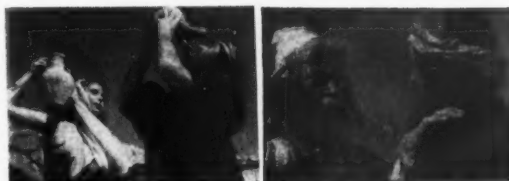
I APPRECIATE having been invited to participate in this meeting. My part is to present the use of the slidefilm or filmstrip in teaching. I firmly believe that the filmstrip is the greatest contribution that has been made to the classroom teacher since the textbook. I am prepared to give you proof as to why I think so. I also feel that some day all of us who are teaching or supervising in the regular classroom will be ordering filmstrips the way that we order our textbooks today. That is not a wild and fanciful dream. The reason I believe that is this: the filmstrip projector is being improved so that we can project our filmstrips easily and in an ordinary classroom. We do not have to move around. We do not have to look for a darkened room and

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so we can bring this curriculum material into the class room to be correlated with our textbooks, our maps and charts, and all the other things that we need to teach daily. As you have heard so many times, there is no one way of teaching children. We must use every means at our command and I believe that the filmstrip is bringing into our classroom one of the greatest means.

Example of Visual Need

Having taught for many years, I have had many experiences. Before telling of one instance let us agree that we, teachers, know the language. We use it; we write it; we speak it and it's very familiar to us, so that when we stand in front of a class and talk, what we say is perfectly intelligible to us, but how about the poor children? So many times these children have not had the opportunity to get the background, to get the knowledge that we have.

Now, to one experience I had with a little boy called Peter: When I was teaching social studies in a junior high school, I had one of those classes that you call X, Y, Z. This poor class was the lowest of the Z's, and I had the duty of teaching these children something about the colonization of the United States. I knew the class and I knew that I had to go very, very slowly. We were starting on the story of the Pennsylvania Colony and the first sentence in the textbook was: "Pennsylvania was settled by a group of dissenters who left England because they could not worship as they wanted to."

Knowing the class, I thought they will never know the word, "dissenter," so let's stop and talk about it. I said to the class, "Before we go on, let us take a minute and find out what we mean by a 'dissenter.'" Peter, who always raised his hand first and unfortunately always had the wrong answer, raised his hand and said, "Oh, Miss Brandon, I know, I know," and I said, with great trepidation, "Well, Peter, what was it?" He said, "Easy, it's the middle of a circle." (laughter). That is a true story. You can probably duplicate that many, many times.



Sister M. Dominic, O.S.F., St. Paul the Apostle School, Joliet, Ill., is shown with the eight pupils whom she taught arithmetic using audio-visual aids during a demonstration lesson.

Now, suppose that as the teacher of that special studies class I had gone on and tried to teach the story of the Pennsylvania Colony with Peter thinking that a dissenter is the middle of a circle, can you not see how far I would get. Does not that explain to us why when for hours and hours we teach and we teach and then test we wonder what have we been doing. Some place along the line we have failed to help the child visualize rather than verbalize.

A Better Job of Teaching

My feeling is that with the filmstrip—now produced for the kindergarten through college—we shall help ourselves to do a better job of teaching. We shall help the children to learn—that is our basic purpose. We shall be able to take our textbooks, correlate these other curriculum materials with our textbooks, use the master charts, the globes, everything that we have available, so that we shall not have so many boners such as the one I have just told you about.

As teachers we are always trying to do a better job, to help the children learn more easily and to feel that when we have finished we have done two things: (1) when that child leaves us, we want him to be a better child and (2) we also want him to know more than the day he came to us. By bringing the filmstrip into the classroom as we bring our text books, and all the other things, we are giving ourselves some of the finest curriculum materials available.

Many Ways to Use Filmstrip

There are many ways of using a filmstrip. When you use them, you always plan the way that is best for your class. You know your class and you know that sometimes you must take a little bit longer and sometimes you can move over quickly.

I would like to show you a filmstrip that shows you one way of doing it. Now, you may take this way and then decide you would like to change it. That is fine. We want teachers, who have been trained to do a good job in the classroom, to take these curriculum materials and use them the most effective way they can.

Curriculum Materials

Parenthetically, I wish you to notice that I have continually used the term *curriculum materials*. Now I have a reason. I happen to be in a public school system where we have to get money for our budget from the board of education. When we use the word, *aids*, they think it is something we just put in. So for the past two years, we have used the term *curriculum materials* and I want to tell you our budget has been increased (laughter). So curriculum materials, audio-visual curriculum materials, are now bought in our system on exactly the same basis as are textbooks and maps. That is why I say that some day we shall all be buying them as basic materials to have right in our classrooms.

TEACHING WITH THE FILMSTRIP

Now, if we may have the lights, I will show you this filmstrip.

This filmstrip has been produced by Young America Films to help us. *Teaching with the Filmstrip* is the title. Through it we shall give suggestions as to how you may use a filmstrip in your classroom.¹

The producers have used a little cartoon idea. They say, "I'm Mr. Filmstrip, your professional brother-in-arms. Like you my business is teaching, but I can't work alone; I need you, the teacher, to bring out the best in me." The ancients knew that pictures told more than words, but moderns know that pictures with words are the most effective teaching medium of all and again we have our cartoon idea to show us that we can do a little ancient history teaching with pictures.

When projected for your class, all see and talk about the same thing. "I command attention." There is the magic of the projected picture. Try walking into a classroom with a projected picture and try not looking at it. Every student is almost commanded to look here, and "With a

¹Miss Brandon combined her comments with reading of the captions on the filmstrip. Quote marks indicate captions.

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little extra help from you, the teacher, I help you put the subject over with a bang."

Logical Sequence of Pictures

A good filmstrip is a logical sequence of carefully prepared pictures and related captions. Here, I would just like to comment that modern producers are following that procedure in a better way than they have for many years. They do not throw a group of pictures together and say this will do. They carefully work out a plan for each unit of teaching—not pictures taken at random, not unrelated photos, but a precise teaching tool that has been custom made for your subject and your grade level. The captions are meaty and make good spring boards for your comments.

"Let me explain when I am used. Some of my professional colleagues use me to introduce a subject. They may skim through me rather quickly to prepare and orient the class." In other words, sometimes you use your filmstrip to get your class ready for a certain unit of teaching. "Others use me to do direct teaching" and this is especially true when you are teaching a subject that needs careful discussion.



Brother Patrick, F.S.C., De La Salle High School, Chicago, found the opaque projector and the blackboard useful in teaching math.

You notice the picture used here is the inner ear. The biology teacher, any teacher who is doing a job of very careful, factual teaching, can get great help from this direct teaching. "In such cases, what I have to say is the kernel of the lesson." In other words, the factual material is on the filmstrip.

Refresh, Recall, Remind

"Still other teachers use me to review a topic. Even though they've used me earlier, they make me do my part again to refresh, recall, and remind." You know how important that is for us to use all three methods: introduction, direct teaching and review. We know that is just an application of a good teaching technique.

"My colleagues know that there is more than one teaching medium so they always use me with charts, books, films, and other related teaching materials. They may show me before a motion picture as an introduction to that film, or after the film as a supplement or a review or more often they may use me on my own to implement a textbook assignment." There you have the different ways in which you may use a good, well prepared filmstrip to help you in your classroom teaching.

"Now here's how I'm used by my best team-mates who are you, the teachers. First, they always preview me to learn what I know, and thereby plan their lessons better. Before they show me, they dim a well ventilated room, they locate the screen in correct relation to the size of the class, for seating arrangement is important. If viewed from more than a 30 degree angle, I'm a badly distorted character. They try to project me from behind the class, I show better that way. My best friends always arrange to have me threaded and focused before the class period starts."

Now, of course, that is the ideal situation. We saw it in motion picture and did you not think, as I did, "Would that not be wonderful to have it right in my own classroom?" Many times we teachers have to get it from the office; we have to see that it is in the classroom before our lesson starts in the morning. What we are proving here? It is that the best teachers use these things most effectively. "Before I'm shown give me a good introduction to explain why I'm there and my relation to the lesson."

Captions Read Aloud

"As each frame appears, my associates read aloud the caption line, adding comments when necessary to clarify an idea or an illustration." You notice that that is what I am trying to do in teaching you how to use a filmstrip.

"Although classroom participation is always encouraged, it can be limited at my coworker's discretion." In other words, sometimes the teacher plans for the class discussion at a different time and so plans when the children will get into a discussion of the filmstrip. "But even after such a thorough work out, am I allowed to rest? I should say not. They lace into me like a district attorney. They question me at length. Then they tell their students what I didn't say."

Now, there you see how the teacher brings in her other related curriculum materials, because the filmstrip is a curriculum material used for certain areas. It is definitely to be related to the rest of your curriculum materials.

Hold a Quiz

"When time permits they hold a quiz on me. I'm flattered when they do that, and I have another team-mate, the teacher's guide. He's a guide to what I contain and how I can be used to best advantage in your classes. He is most useful before you use me."

Now we reach a quick summing up.

"I can do good work, but I need you to bring out the best in me. Place me where everyone can see me and I'll command attention. Remember I'm part of a great team of teachers and teaching materials; we all work together. I'm used equally well in several different ways, for introduction to a lesson, for direct teaching and for review.

"If you use us as we should be used, we're a tough combination to beat."

How to Use the SOUND FILMSTRIP

By Rev. Philip E. Dion, C.M., Dean of Graduate School,
St. John's University, Brooklyn, N. Y.

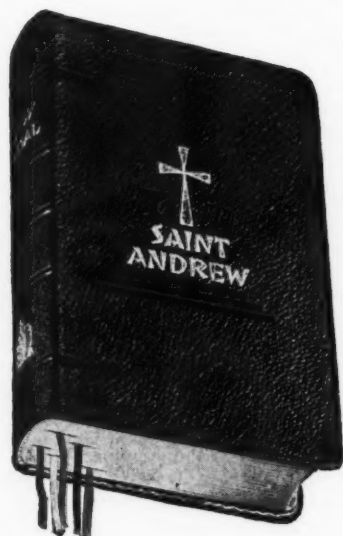
THE FIRST panelist, Mr. McKay, started out by saying that he had the easiest job on this panel because there was a technical film all prepared to tell how to use the moving picture in the classroom. Following the same reason, apparently I have the most difficult one because there is not available a technical film on how to use the sound filmstrip. The reason for that you might know. First, let us define our terms. The sound filmstrip is a strip of film with a phonograph record synchronized to it. A little bell is cued into the phonograph record and each time the bell sounds the frame of the filmstrip is changed. Sound filmstrips are about a quarter of a century old. They have been used extensively and effectively in industry, sales promotion, and the like. However, they are somewhat late-comers in the field of education. But they are starting to arrive very quickly and my purpose is to show you a little bit about how to use them.

Carry-over of Techniques

Though I said my job is difficult, actually it is not so difficult because many of the techniques that have been demonstrated for the use of the moving picture and for

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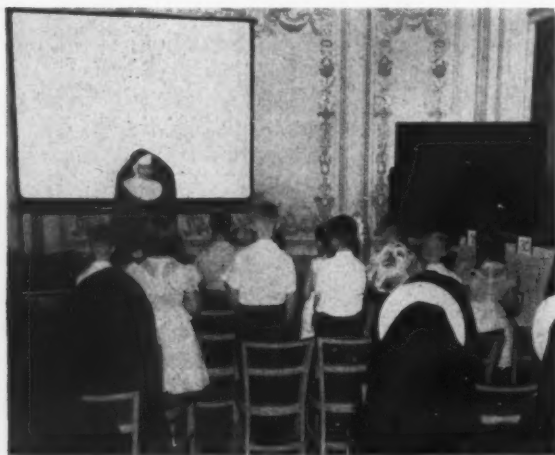
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the silent filmstrip are applicable to the use of the sound filmstrip.

Since there is not available a technical sound filmstrip demonstrating its use we have had to choose an actual sound filmstrip to show you. As the vast majority of us are religious teachers and on that account at some time or other are called upon to be teachers of religion, we thought it would be well to use one of the St. John's sound filmstrips on the catechism. This particular lesson is the lesson on the Holy Ghost and Grace from the Baltimore catechism. Now any of you who teach the catechism know that that is a difficult matter to try to teach and yet it is fundamental. It is essential in the concept of Christianity. If our people, if we ourselves do not understand what it means to say that we are a supernatural person, living a supernatural life, then we are missing the whole point of our Christian heritage to be called to be sons of God and heirs of Heaven. Too often, as you know, children come out of school with some vague fuzzy notion of the fact that they have sanctifying grace, that they are holy and pleasing to God. But why are they holy and pleasing to God? What does grace do to them?



Sister M. Rita, O.S.F., St. Mary's School, Des Plaines, Ill., uses other devices besides the slide projector in teaching arithmetic.

As all audio-visual aids demand, as you have seen in the demonstration of the "movie" and the filmstrip, the first thing we have to do is to make the pupils aware of what we are looking for in this picture. In the case of the question of the catechism, sometimes what they are to look for cannot be brought out of the experience of the children. So they have to be guided in their thinking.

Preparing for the Showing

Just pretending for a moment, that you are the pupils in this demonstration, I will take the liberty of pointing out to you the important points that we want you to look for in the showing of this sound filmstrip. Incidentally these are all provided in the teacher's guide which accompanies any good audio-visual aid. Now, the important points in this particular filmstrip are six: Why is sanctifying grace called a life—the supernatural life, the life of God? There is the fundamental, most important concept to get out of a lesson on sanctifying grace—that it is a life. What do you mean by a life?

Bring Out What Child Knows

There are a lot of notions the children have, yet they do not know they know them until we bring them out in the children's mind. So the first point that I look for is why is

sanctifying grace called the life? What new powers do we get with this new life—the supernatural life? Why are these powers important to us? Here again is another most important point in the notion of sanctifying grace, it's not some kind of a static state. Many people are holy—they have supernatural life. But they are not functionally holy and that is what we want to get across to the children, that the supernatural life is a life to be lived. This we point out to them, suggesting that they look for that when the filmstrip is shown.

Why is it important to grow in the supernatural life? What is the best way to grow in the supernatural life and what does actual grace do for us? Now those are the points, children, that you should look for. Put on your thinking caps, please, and with no further ado we will show the filmstrip. (The sound filmstrip was now shown to its end, but leaving the review frames which have no accompanying prepared recording on the phonograph record.)

Right at the end of these particular filmstrips we have the lesson reviewed through a number of picture frames. To start off the discussion, may I have the first frame, please. Why is sanctifying grace called the life? Now, as His Eminence Cardinal Stritch said in his talk to you, two teachers can show the same picture to their pupils and one will merely point out the ostensible, the other will point out the fullness of the meanings behind the pictures. While we are not so interested here in pointing out the details of the picture—as you can see this is a wholly developed story—upon the ability of the teacher will depend the fruitfulness that will come out of these discussions. Much depends on her ability to lead the children—first of all, her knowledge of the subject. In the discussion that follows any filmstrip, the ability of the teacher will be an inherent factor in the success. The more the teacher knows about the subject, the more she will be able to lead it out of the children. Recall that to educate is to lead out (*educare*).

I shall just show you these frames quickly. See, these are fundamental points in the teaching of the doctrine of grace; that it is a life, a source of power and activity. What are the powers? The powers of faith, hope, and charity, to know as God knows them, act with the power of God and the love, as God loves, all men universally. Next frame—because we cannot get to heaven without them. Next frame—Why is it most important to grow? Because it is the intensity of the strength or the extent to which we have grown in the supernatural life at the moment of death that is the measure of our capacity to enjoy the happiness of heaven forever and to glorify God forever. That is all we are living for. Everything else is a means to that.

FATHER HERDEL DIRECTS QUESTION PERIOD

Ten minutes remain of this session for questions. First of all are there any questions regarding techniques of using the sound film? Do you agree entirely with the presentation, or are there any supplementary remarks that you would care to make?

FATHER SCHORCH of DePaul University: Brought out the very interesting point that audio-visual aids are pure aids to method; that they have something additional to contribute in the field of content and and especially in appreciation. Those things that are mere words in the textbook become real through visual aids.

FATHER HERDEL: We could refer to Miss Brandon's excellent term, *curriculum materials*—that these things are a part of the curriculum—not an addition purely to the textbook, although it may serve that purpose, but a form of textbook, too.

A sister asked Father Dion if the film should be presented first or should there be an introduction.

FATHER DION: I think that is a matter of personal pref-

erence. These filmstrips have a tremendous amount of matter necessarily incorporated. What you looked at is a production that lasted only nine minutes. No matter how many times children see it, they can always get more out of it. What I like to do is to show the film first. Show it first, see what they get out of it, then get your discussion going. At a later time, show it again and see that they get more, then review it. Each one of them can be seen at least three times, with no boredom whatsoever.

A question from a Sister: "With what age groups would you use these sound filmstrips?"

FATHER DION: They are aimed at children from the fourth grade up, although I know Sisters who are using them in kindergarten. Many of them use just the pictures and tell the story in their own way, that they have learned themselves from the record.

From the floor: "Are the recordings on discs or on tapes?"

FATHER DION: This was a 78 rpm standard 12 inch record, made of unbreakable material.

SISTER: Are there other sound filmstrips? How extensive is the St. John's series?

FATHER HERNDEL: There are upwards of a thousand subjects in sound film media. There are a number of other religious subjects and various catalogs are available from distributors in the exhibit halls.

SISTER: How compare slides and filmstrips?

FATHER HERNDEL: The slides do not differ much from the filmstrip in actual technique, I think, except in this: with a filmstrip you are tied down to a definite series of pictures, whereas with the slides I can take out the ten highlights, I can take out two, or use the entire series. I can rearrange them, but actually with the filmstrip you can do the same thing. If you wish to skip a slide or two you put your hand in front of the lens, move the control twice and the children never know the difference (laughter). You can also start in the middle of the filmstrip and stop before the filmstrip is over.

SISTER: (question inaudible).

FATHER HERNDEL: Then you can build your slide set too, so it is a question of mechanical facility. There is also this advantage that the slide can be used vertically or horizontally depending upon the size of image that you have. Then, as the Eiffel Tower would not look very good on a horizontal slide, you just use it vertically. Whereas the filmstrip, you notice, is generally on the vertical plane. It is good to recognize the mechanical possibilities. Any other questions?

FATHER JOHN CODY: (Father, singling out Miss Brandon's point of audio-visuals no longer to be considered "aids" but "curriculum materials," rephrased her point that audio-visuals are everyday necessities and asked Miss Brandon for confirmation.)

MISS BRANDON: Father, that is the whole point that I was trying to make: that I believe that eventually we shall be using filmstrips as part of the routine of almost every day's work because they will be just bought and presented to the schools as curriculum material, so that there will be no idea that these materials are something that are merely aids. I would like to say that they are necessities that a good teacher when she once learns how to use them cannot teach without them.

A PRIEST: Are these filmstrips available with other languages on the record?

FATHER DION: There is a wonderful field there but in dealing with Catholic visual aids, we are faced first of all with a limited market. Not only is the market limited, but the financial resources of the limited market are likewise limited. It would be wonderful to put them out in French, Spanish and Lithuanian and if the Father who asked the question would appoint himself as chairman of a committee to go around raising funds, we would be glad to trans-

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late these things into Spanish, and French and whatever languages are wanted.

MISS BRANDON: May I just tell you one thing that we have done that may help the answer. If you have a tape recorder in your school and a teacher who is proficient in the language, you can do what we have done. We have taken the filmstrips that do not have captions to our language department which has put the proper language on the tape to accompany the filmstrip. So all you need is a tape recorder, a few reels of good sound tape, and you can make up your own combinations of sound and filmstrip. We have done it too with some of the filmstrips that have captions in English and then the teacher of French gives the French caption. The children see the English but hear the French. The possibilities with a roll of tape to do your own are really very, very great.



Sister M. Simeona, C.S.C., Holy Redeemer School, Flint, Mich., taught second graders religion as CAVE delegates observed teacher and pupils.

TEACHING RELIGION

To Special Groups

A Panel Discussion

As part of an entire afternoon devoted to the teaching of religion with the aid of audio-visual materials, a panel discussion considered teaching religion to special groups. Rev. Leo J. McCormick, Ph.D., Superintendent of Baltimore Schools, introduced the several panelists as specialists in the use of audio-visuals, each with the special group he has been working with: Rev. Harold E. Meade, Chaplain of the Officer Candidate School, Newport, R. I.; Rev. John Cody, C.M., the Motor Missions out of Alexander City, Ala.; and Rev. Gervase Brinkman, O.F.M., chaplain at Illinois State Penitentiary, Joliet, Ill., and president, Prison Chaplains Association. Rev. Charles J. Covert was introduced as having accepted a position on the panel to answer questions. For this he is well qualified through his position with the Chaplains Division, Bureau of Naval Personnel, Navy Department, Washington, D. C.

A-V Aids in the Military Chaplain's Work

Reverend Harold E. Meade, Chaplain
Officer Candidate School, Newport, Rhode Island

IN an excellent and pointed article in THE CATHOLIC EDUCATOR for June of this year Father Barth, general chairman of our convention, makes the following observation: "Those of us who experienced the motivation of the Armed Forces training program are quite ready to ascribe a great deal of its efficiency to the use of the audio-visual method."

It goes without saying that this saying is a truism. The Armed Forces of the United States have long used the audio-visual method in training its personnel for the optimum fulfillment of its primary mission, namely, victory in war and security in peace. Through the use of movies, filmstrips, flipcharts, and the like, we have been able to train men to assume their rightful place in the military community. That the Armed Forces have been successful is evidenced by the fact that the United States is the greatest military power of modern times.

Chaplain a Transplanted Parish Priest

The primary mission of the Catholic chaplain is rooted in the fact that he is a man of God and his acceptance and recognition in the Armed Forces must be upon that basis. So much so that we Catholic priests in the regular service have adopted as standard procedure at all service training levels the axiom that "your service chaplain is your parish priest in uniform—he is in the service because you are in the service." In a manner of speaking then, his primary mission is merely an extension of his endeavors within the framework of the parish or school.

In his service ministry he frequently uses audio-visual aids as a valuable supplement to his teaching and instructions. He utilizes specific aids for group catechetical work, special instructions on the sacraments particularly on the Sacrament of Matrimony. These aids include films, filmstrips, charts, records and on certain occasions sound-tape recordings. Then too there are seasonal films particularly suited to Lent and Advent, together with those films and filmstrips treating of particular subjects: the life of our Lord, the Blessed Virgin Mother, etc. These are a vital adjunct to the Catholic chaplain in his work.

Availability of Films

For the individual chaplain, funds are usually available in his own ship or at his own station for the purchase or rental of films, filmstrips, and slides, from civilian agencies. In addition to this, the Chaplains Division in Washington maintains an extensive supply program for chaplains in the field furnishing them with audio-visual aids, some of which are denominational in nature, others are intended for mixed religious groups.

By far the most extensive use of audio-visual aids by the military chaplain is in the realm of character guidance. It is in this field that we find the greatest variety of audio-visual aids and their most consistent use in actual classroom situations.

Character Guidance Program

Let me briefly explain the character guidance program as it exists in the Armed Forces today. Basically, it is a lecture-discussion program intended for small groups, preferably 35 to 40 in number. It has as its goal the development of individual moral integrity. Its chief concern is in supplying moral and spiritual considerations designed to motivate the individual toward constructive and purposeful living.

The formal program, barely two years old, is in operation today at two levels. The first level is concerned with the newly enlisted recruit as he comes into the service fresh from civilian life. With this in mind the program for recruits is directional and orientational in nature pointing out that the moral and spiritual values of his previous environment are just as, if not more, important in the service due to the fact that for the first time the individual is on his own. To this end the Chaplains Division has developed a series of six lecture-discussions for all recruits. They are:

- (1) Moral Principles.
- (2) Responsibilities.

- (3) Sex Education.
- (4) Citizenship (from the standpoint of the virtue of patriotism).
- (5) Marriage and Family Life.
- (6) Religion in the Navy.

These are given to recruits at a company level (60 men) in 45 minute periods. The basic audio-visual technique used is a series of symbols, placed upon the flannelgraph or "black magic" board as it is commonly called. In addition a series of six movies each highlighting the dominant theme of the lecture can be used to vary the program and also in situations where larger groups are addressed.

The second level of character guidance is pointed toward the schools and training level of the Navy and Marine Corps. This embraces groups ranging from the U. S. Naval Academy, Officer Candidate School, down to the various trade schools of the service. The series is entitled "Our Moral and Spiritual Growth—Here and Now." The impact is upon the individual in what may be termed his total environment, namely, his relationship to himself, his neighbor, his multiplied neighbor or society, and to his Creator. These lectures are flexible and adaptable and while basically six in number, they can be expanded and extended. The desired goal is group participation and discussion.

Technique Varies

The technique used varies and includes picture and word symbols on the flannelgraph, slides, filmstrips, use of the overhead viewer, pictorial flipcharts and certain movies which are presently in production. With reference to the symbols used at this level, many of them have been developed from ideas furnished by the sailors themselves and hence have a context familiarity which makes them very effective in conveying the controlling idea of the discussion.

In our religious program, the use of motion picture films has been quite successful. To provide ready availability for a maximum number of films to chaplains in all areas, the Chaplains Division has organized a film service which operates on a world-wide basis. Films are sent to the various Naval District Headquarters and Overseas Commands for a four-month period. During this time, they are available to the chaplains of the area. To insure complete circulation, the films are rotated at the end of each four-month period. At the present, approximately 80 films are available to each chaplain in his particular area each year. These films average from 12 to 30 minutes per showing and vary from those which are strictly denominational to those which are general in nature.

Topical Films

Many chaplains serving in the Mediterranean area have found certain films to be invaluable aids in preparing personnel for visitation of the sacred places on the continent. For example the film "Inside the Vatican" a 30 minute showing has been found to be excellent in providing background material for personnel about to visit Rome and perhaps be received in audience by the Holy Father. Other chaplains on their own initiative have prepared slides which are used as aids in lectures to personnel visiting other shrines and places of great historical significance.

In addition to the above mentioned films which are obtainable from civilian sources, the Chaplains Division is completing production of a series of ten films seven of which have already been issued. The series is entitled "For Which We Stand." Each film treats of some moral or spiritual problem. They are very effective aids in lectures on such subjects as marriage, drinking, gambling, the practice of

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religion, etc. Normally, they run 14-20 minutes per showing and are used in a lecture period of 45 minutes.

Current Poster Series

A very effective aid in maintaining a consciousness of the obligations of religion and the practice of Faith is the current Poster Series. Developed and distributed by the Chaplains Division, each series is made up of 12 posters all contributing through a picture and a verbal illustration to a definite and continuing theme. For example the theme of the series in current use is "Why Religion." Each poster is to be displayed by the chaplain in prominent places aboard his ship or station for one month. Typical display sites are chapel vestibules, offices, bulletin board, barracks, eating places and lounges. To date two series have already been distributed and a third is presently being processed.



Rev. Leo J. McCormick, chairman, is seen introducing the panelists who spoke on teaching religion to special groups: Rev. John Cody, C.M.; Rev. Gervase Brinkman, O.F.M.; Rev. Harold E. Meade; and Rev. Charles J. Covert.

Battle for Mind and Spirit

These then are some of the projects which we navy chaplains are carrying forward for the young people who come to the Armed Forces from the homes, churches and schools of our country at the rate of 1,000,000 a year. We chaplains are under no illusions—we are realists. We know that the real battleground of this generation is in the mind and spirit of these young men and women. If we lose the battle here, we shall lose it everywhere. If we win here, we shall win in an area which cannot be matched by any materialistic, ideological enemy or opponent—the area of the free human spirit strongly reinforced in moral, spiritual and religious values.

Great hours demand great men. These are great hours for America. Global obligations have been thrust upon us. The world looks to us for leadership. It is our sincere and constant prayer that, please God, with your help, we may be able to give back to you these young men and women if not better, then, at least as good as they were when you gave them to us.

A-V Aids in MOTOR MISSIONS

Rev. John Cody, C.M., St. Thomas Chapel, Alexander City, Alabama

PROBABLY the easiest way to locate the place in which I do most of my work and to describe it would be to tell a story of a little colored boy and a priest. This priest was walking down the street this day and this little colored boy as soon as he saw this priest he spontaneously got up and said, "Hi, you, Father." The priest nodded and just kept

on his way. The next day the same thing happened. The third day the priest was rather curious as he walked up to the boy. Again the boy spontaneously said, "Hi, you Father." The priest asked him, "Son, are you a Catholic?" He said, "Heck, no, Father, it's bad enough to be colored." That gives you an idea of conditions in very many places down our way. Our work is to get out and crack down more or less the last frontier that the Catholic Church has to penetrate in America.

We Do Street-Corner Preaching

Our work is to go out on the corner and preach. It is the only way that we shall make these people Catholic. We have adopted a system which tries to make people, if not Catholic, at least Catholic-minded. The men that have done the greatest work in the past twenty-five years in his regard are the chaplains of our Armed Forces. To many in the South, the Catholic Church was unheard of. When these young men went to the Armed Forces, they met the chaplain, and the chaplain was someone to be looked up to, someone who would do something for them. As a consequence today they are interested, no matter how mildly in the Catholic Church.

When we have street preaching in a particular community, we go in and we secure permission from the mayor. We ask permission usually from the probate judge who is the head of the county. They readily grant it because they have heard good stories from the boys in the service. Consequently, we set up our equipment.

Meetings Are in the Evenings

Usually about seven o'clock at night we come into town. We use the identical equipment that we have right here, a microphone, two speakers. On occasion, we will use a tape recorder in order to cover up ourselves as it were. We can then back-track so that we at least know what we have said in case somebody questions us. Many times as you know you are misquoted. Many times we are misquoted, and as a consequence we have to use the tape recorder on many occasions. The Vincentian system—I am a Vincentian—which was adopted by our Western Province is a system devised for five years of instruction, five nights a week, one week once a year for a period of five years.

Subjects Treated

We worked first on the difficulties of the Catholic Church, in the first year. One question that people in a community will normally ask is: "Why do you worship the Blessed Mother?" You even question yourself after hearing it so often. But then in questioning yourself, you are so much more imbued with a love for our Blessed Lady.

The second year you might use the commandments. This particular year we did use the commandments, the series that I have just finished. We try and work on the very lowest level, keeping our words to one syllable and keeping the ideas in conformity with the education of the people.

You might ask how do we attract a crowd? We take a week of intense advertising—that is one of the big expenses of street preaching. During this week we put posters up, prepare newspaper articles, etc. The newspapers down there are very good to us. As a matter of fact they are always anxious for articles of one kind or another and we gladly give them to them.

Filmstrips Used

The audio-visual aid that we use on occasion is the filmstrip. What is the value of filmstrip on the motor missions? Its value, as far as I can see it at present because of special group work, is that it is a "come on." It does not necessarily

instruct, but it draws a crowd, particularly with our colored folk.

The colored for some reason or other will go to a movie, no matter what is on. The only way that we can overcome the difficulties of the times down there is to present them with more and more pictures. They understand them. They are more valuable. As a consequence, the people are more receptive. They get a Catholic mind. That is the great need in this country, to give people the mind to think with as a Catholic.

I was asked to mention what I would consider the ideal equipment for street preaching. I would have to answer that we are strictly in the experimental stages, just as we are in the experimental stages of most of our audio-visual education. The experimental stage is this: we need to exchange more ideas; we might consider something as a novelty now, but the novelty of today will be the practical thing of tomorrow.

Equipment Needed

Street preaching is not in its infancy, but the use of mechanical devices is. We need what we would call a two-way screen, a screen in which people on either side, could see what is shown. I realize that there are screens on the market very good for this particular purpose, but they are not within our budget yet.

Another thing we need is a projector which has a very short focal range. In other words, there is a very short distance between the projector and the screen, but with this lens you get a tremendous picture. This makes it possible for a large number of people to see what is going on at the same time. There is one difficulty, as was brought out in one of the pictures in the first session, the distortion. The people who come to listen to us sit in automobiles, some on one side naturally and some on the other; yet they cannot all see the screen. Whereas if we had a two-way screen, they could see right through and would see our picture much better.

Field of Great Possibilities

Street preaching is a wonderful thing. It is a field in which we have tremendous opportunities for new ideas in audio-visual education. We can use the various audio-visual materials to great advantage if we had better equipment. I have often thought that if we brought our ideas to the manufacturer and asked him what he could do to develop them, he would gain a lot from it.

To conclude, I do think that in the field of street preaching there is great use for novelty. But eventually the novelties will work in a very practical way in audio-visual education.

A-V Aids in PRISON WORK

By Rev. Gervase Brinkman, O.F.M., President, Prison Chaplains Association, Chaplain, Illinois State Penitentiary, Joliet, Ill.

THE ONE THING in which a man in prison is free is in his religious affiliations, and in his religious thought as in his thoughts generally. They control every other action that he performs. He gets up at a certain time to a bell. He moves around through the day in lines, in silence, everything under strict control. The one thing we cannot touch by force—the one thing that must be completely voluntary on his part—is his religion and the ideals that come from religion. Thus one of the basic objectives of any chaplain in a penal institution is to make the externals of that religion just as vital and vivid as possible to the individual, and that for a two-fold purpose. First of all, to make that religion a living force to himself and secondly to have him go out and talk that living force up to others.

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In that way we may get a chance to talk to those others and bring them into the fold.

Use the Men's Free Time

The most important action of the entire week in the life of the Catholic chaplain is the men's free time—one hour that he is given on Sunday morning for the Sacrifice of the Mass and the sermon which, at Stateville, precedes it. The Sacrifice of the Mass is in my mind the greatest part audio-visual act of our Catholic religion and we make every effort at Stateville to see that the men receive the most from it.

First of all our altar itself is very beautiful. It is a marble altar made by one of the inmates. All parts of it are explained at least once a year. We go around the altar and explain everything connected with it. The vestments, the altar cloths, the chalice, the ciborium, the missal, and all the things that pertain to the Sacrifice of the Mass. The mass itself is said with solemnity. We dramatize it, not so much as the celebrant is concerned, but as far as the servers who are connected with it.

Ceremony Impressive

We never have a low Mass, even, without at least four servers. At times we have as many as nineteen of them coming in procession in order to make the greatest possible impression upon the men. About half of our servers are colored.

The congregation is made, as much as possible, a part of the sacrifice by congregational prayer and singing. Various methods have been tried. We had the *missa recitata* but that was discontinued for language reasons.

Then we have had congregational prayers which point up the Sacrifice of the Mass. We finally have gotten to the idea of having a High Mass sung by the congregation and, incidentally, composed by one of the Franciscan Sisters of a community represented here this afternoon.

Commentary During Mass Periodically

Periodically another priest is invited to say Mass at Stateville. On these occasions a commentary is given as the Mass goes along. Outstanding feasts of the year are always highlighted: the Feast of Christmas, Easter, and the Feast of Assumption. Mother's Day is becoming almost as big as Easter if not bigger as far as the Communions received.

I brought some pictures along, if you care to see them afterward, of the way we change the altar, the way we dramatize all the different events during the year. The sermon before the Mass is pointed towards the explanation of the Mass and towards the explanation of those things which are most important in the lives of the men from a Catholic viewpoint, namely the sacraments, and the commandments.

All of this is done, as I said, in order to arouse in themselves a greater appreciation of what they have and to lead them to attract others to explore the realms of possibility in an instruction class. These instruction classes are held twice a week. They are open to all who wish to investigate the Catholic faith and to all those who have not had very much Catholic education. Unfortunately we have all too many of those. In a survey which I made a couple of years ago, out of 1,175 who listed themselves as Catholic, over 35 per cent had never been exposed to any Catholic education, no Catholic school whatsoever, and very little home training.

Tape Recorder Used; Live Demonstrations

In these classes we make use of various audio-visual aids. We use charts, constantly. I have a recorder by which I play back an explanation of the Mass while I am going

through with it. We were running an illustration on the commandments on one occasion and everything went along quite well with the charts until we got to the seventh commandment. Somebody had stolen the chart (laughter), but most of the times it works fine.

Our big demonstrations, however, are not charts. We have live demonstrations. It's a remarkable thing. You might find bashfulness among people outside being made guinea pigs to illustrate the ceremonies of baptism, confirmation, and confession, but it is just the opposite inside the prison. The men almost consider it an honor. So we just start one right after the other and go through confession. They will say, "My last confession was 25 years ago. I killed four men and I was drunk just about two or three times a week during that entire period." They will exaggerate just a little bit and they get quite a kick out of it. We can explain it visually, very visually, to the group that is taking instructions. In these ways we try to make the lessons of the convert class live for them, and they continue in this convert instruction class for five and six months. In that way we do give them a fairly good acquaintance with the essentials and the externals of the religion before we have finished with them.



Rev. Joseph Aloysius Coyne, O.S.A., working with students from St. Rita High School, Chicago, demonstrated the teaching of religion on the high school level, using audio-visual means, before a group of Sisters, Brothers and priests at the 2nd CAVE Convention.

New Course for All

However, prison administrators are now leaving Stateville and getting more or less into the national field. They have felt that since religion in the institution is open to as many as want to take it, and need not be accepted by anybody who does not wish to take it, these administrators are beginning to feel that they are not doing their duty. Therefore, last year in New York State there was started a move to introduce a course in morals and ethics. They looked about and found the best course to be had is the one used by the Army, the Navy and the Air Force. They adapted that particular course and called it "Successful Living." It is compulsory for every man who comes into the New York penal set up. The way it is planned now, it is a 13-unit course on character development. It makes use of all of the aids which have been opened to them by the Army and the Navy and which are put into the hands of the New York penal administrators.

Rehabilitate by Changing Thinking

It is just another recognition, perhaps a rather tardy one, that we cannot rehabilitate men with bars and that we cannot rehabilitate men by merely putting them in confinement but that the only way in which we can rehabilitate them is by changing their thinking. I do believe

that on a national scale, within the next few years, we shall find that most prisons will have such an orientation course in successful living, probably based completely upon the work that has been done by other agencies, and making use of all the filmstrips and other audio-visual aids which any of these agencies has to offer.

In fact in New York State, at the present time, a standing committee has been organized, made up of the chaplains of Elmira Reformatory and the Elmira Reception Center, to be on a constant look out for audio-visual aids, filmstrips, charts, slides—anything that may help in this particular program. The impetus given to it and the advertisement given to the course augurs well that it will be introduced on a much wider scale. When that particular phase has been reached, I do not say that our prisons will stop, but I do say that men will be given a better opportunity to think rightly and, given that opportunity, they may live more correctly.

FATHER COVERT'S REMARKS

Father McCormick induced Father Charles J. Covert, Chaplains Division, Bureau of Naval Personnel, Navy Department, to address a few words to the meeting. "My original mission on this platform," said Father Covert, "was to answer questions, in view of the fact that I am stationed in the Chief of Chaplains Office where we deal with the procurement and development of audio-visual aids in the Chaplains Division."

He then went on to say that he and Father Mead felt that they could present an overall picture of the present program and plans into the future. Both chaplains had brought a few samples of materials with them. "This is not planned as a demonstration," he said, "but we want to let you know that both he and I will be available to you during this conference. If you would like to talk to us further, just stop us wherever you find us. I'll have my little brown bag with me with everything from posters to 16 mm. films. There is a possibility of your obtaining some of them on a borrowed basis.

Father Covert then went on to speak of three films, particularly, that had been developed by the Chaplains Division for their program. They run from 18-20 minutes. "One of these is *Clergymen in Uniform*, a colored film, that we use for indoctrinating young men and women coming into the service as to the duties of the chaplain. We also use this film for civilian groups to give them an idea of what the chaplain does in the Navy.

"We also have a film with us on the subject of marriage entitled, *To be held in Honor*. We use this at our recruit training camps. We also use it very effectively, we feel, aboard ship going into foreign ports. Then we have another film that has just been produced stressing the need of religion, the need of faith on the part of young man or young woman in the service. It is entitled, *A Faith that Works*. We have these films with us and perhaps if any of you are interested we might be able to arrange a showing."

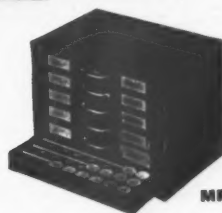
At this point Father Covert explained how lecture-discussions are conducted by the chaplain, using samples of the symbols previously mentioned by Father Meade. To aid him the chaplain also has a series of six pamphlets (*Duty; Honor; Country*; etc.) which contain outlines of talks and discussions on basic moral principles. These serve as the basis of a great number of the lecture-discussion groups conducted by the chaplains.

Distribution of the 80 different films—some denominational in nature, others general—was explained by Father Covert: "These are sent to the various districts and commands for a four-month period. Each Chaplain receives a manual in which we have a schedule of where these films will be during the next year. We start with the fiscal year

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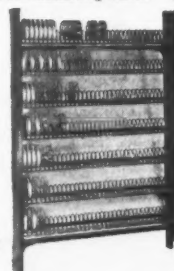
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in July and every Chaplain will know what film is available in his area up until the end of June 1954. We have in the manual a description of the films and what they deal with. We also have suggestions for the utilization of the films. A classification is given under the objectives of religious education.

"Along with those aids we also have a guide for character guidance lecturing. It was developed at one of our training centers and it guides chaplains engaged in recruit training, telling him about the preparation for the lectures, the use of the aids, and so forth."

QUESTIONS ASKED OF PANELISTS

QUESTION: To what extent are students' services used in these activities?

FATHER CODY: I know that the Trinitarian Fathers in Alabama use the Maryknoll students to aid in their mission activity. We use our parishioners, mostly the Legion of Mary, to do the work of distributing pamphlets from car to car.

Now the difficulty we are having in the South is not a question of can the children aid us; it is a question of whether the parents will allow their children to do so. In the South, however, it is better to have an adult do the work because there is abuse that the children would have to receive.

QUESTION: Do you meet with opposition to your street preaching?

FATHER CODY: Well, take as an example: Father Jack Connelly, the other day, was going down the line from one car to the other and he stopped at this one car and asked, "Have you any questions?" The answer was no and it was given back to him in a very bitter way and Father said, "I just asked for questions." This man called him back and said, "Yes, I have a question," he said, "where are you from? In other words the faster you can get out of town the better."

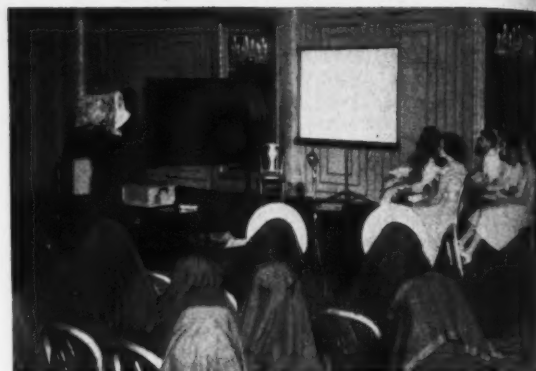
As a rule you do not run into much opposition because the people who are listening to you want to do so. There are not many with chips on their shoulders. It seems to me the only opposition we are receiving at the present time is on the professional level—I mean the ministers themselves. You do not receive very much from the laity.

QUESTION: Are any of these Navy films good for the ordinary Catholic school?

FATHER COVERT: Well, they would be good for the young man or young woman going into the service, because they have a service flavor to them—the personnel are in uniform. I do feel that the one on marriage and the one on *A Faith that Works* would be excellent for pre-induction courses.

INTRODUCTION TO FATHER HAMMERL'S TALK

FATHER BARTH: Because of the tremendous enthusiasm for the topic of film evaluation, the planning committee decided that it would be desirable to have Father Leo Hammerl, Associate Superintendent of Schools in Buffalo, appear before the entire group in a morning session to speak to us on the very important, yet somewhat ticklish subject, the evaluation of audio-visual materials. We know too that our resolutions committee is considering this problem seriously, and perhaps we need have more time to embark upon an official policy with regard to the evaluation of these materials, particularly with regard to the philosophy and the theology of our educational approaches. You know there are many organizations that evaluate films and other visual materials from the standpoint of photography, sound and so on, but I think our association would want to do a great deal of its evaluating from the stand-



Sister Patrice, S.P., is shown teaching religion to children from Our Lady of Sorrows School, Chicago. Sister arranged for the loan of the latest model of the tape recorder she is used to, introduced in July.

point of the philosophy of education and the theology of education, which is the groundwork and the basis of our Catholic school system.

We are very fortunate this morning to have Father Hammerl to present a paper on the use and selection of audio-visual materials.

Use and Selection of A-V MATERIALS

By Rev. Leo E. Hammerl, Associate Superintendent of Schools, Buffalo, N. Y.

IN A PREVIOUS PANEL, Mr. McKay of the University of Notre Dame spoke about the inadequacy of verbalization. That recalled to mind an incident which occurred back home showing again how important are visual aids—audio-visual aids. Each year in October, the Diocese of Buffalo sponsors a teachers' conference which we customarily call the Teachers' Institute, or more commonly, the Institute.

A Sister in the second grade told her children that they would have no school on Thursday and Friday of the following week because of the Institute. One little lad went home and told his mother, "No school next Thursday and Friday. Sister told us that there wouldn't be." He couldn't recall the reason why. His mother consulted the calendar and she saw no reason why not—no civic holidays, no religious Holidays. So she said to her little lad, "Now you go back to school and you find out just why there is no school next Thursday and Friday." So the Sister said quite plainly, "Well, all the Sisters are going to the Institute." He went home and told his mother—very plainly also—"Sister said that all the Sisters are going on an innocent toot" (laughter).

Use and Selection of A-V Materials

I want to confine my remarks this morning to some general statements on the use of audio-visual aids and the selection of those materials rather than to formulate at this early state of the organization of CAVE permanent committees to make evaluations which would be placed in some central location for everyone to consult. We thought it might be best to bide our time and go into that deeper and more important work at a later date in the life of the organization.

You all know very well that it is a factual observation that there is no subject that can be adequately taught without visual aids of some type. The items selected and the techniques of their use may be different as day and night, but however chosen or used, visual aids carry more accurate ideas and impressions to the children's minds than verbalism alone could convey. Moreover they can drama-

size the need for Christian habits or excite dormant imaginations and therein lies a feature which we are sometimes personally unable to equal.

Ideas, Habits, Attitudes

After all, the teaching profession is concerned with instilling ideas, building honorable habits and attitudes, and awakening creative imaginations. The purpose of education is not to construct vocabularies, or to gain a lot of facts, but rather to build men. It is not to make them bookish, or social climbers, but to bring them to meet experiences with competency in secular pursuits and with clear judgment in spiritual matters. It is to bring them to face reality, with understanding, confidence, and ability. That is precisely why visual aids have so much to offer.

They take a topic out of the realm of word description and put them into real tangible, visible facts. The catechism, for instance, tells us that the human soul was made some day to see Almighty God. The child might ponder heavily all those catechism attributes of God, His omnipotence, His omniscience, His omnipresence, with little realization of the magnitude of God that these poor words are trying to tell. In heaven, let him but see God and there exists no further need for all those dissecting descriptives.

While that parallel may not be totally accurate, I think we can apply it to many ordinary teaching situations in the classroom, namely, the combination of seeing and the spoken word will tell a story that words could not possibly do of themselves. The value of visual aids is their conformity with reality and therefore their conformity with truth.

An Approach to Reality

Every visual aid is an approach to reality, an attempt to duplicate the original and therein lies, I think, the number one point that we must use in making our evaluation of audio-visual materials, namely how close does it approach to the real thing that we are trying to convey. The closer it comes to it the more truthful it is, the better is going to be the result that comes from its use.

For instance, if children lived in igloos and paddled kayaks and wore heavy clothing the year around, they would not need to learn about the snow-bound surroundings and the living habits of the Eskimos of the Far North. They would be Eskimos under those circumstances and the teacher would not need to bring into her classroom small replicas of the houses, and the clothing and the crude implements used by those northern people. But since they have no actual experiences (the children) along that type of living, her pasteboard settlement of frozen homes and heavy furs teach, at least in miniature, some of the externals of Eskimo life. They do this much more graphically than all of the combined words from any recognized fourth grade word list.

The enterprising and industrious teacher might advance her children's concept of Eskimo life with a filmstrip, showing specific phases of their life. Further she has at hand today a means for bringing their daily lives, the Eskimos daily lives, into the class room with the motion picture film. Their dances, their songs, their hunting trips are realistic on the screen because they are pictures of real live Eskimos, and that is a pretty close approach to reality, to truth, to hear their voices and see their emotions registered on their faces. Certainly those things enable the children not only to learn about Eskimos but almost to know them and that is what we are attempting to do.

Three-fold Program of A-V Aids

Myself, I am a great believer in a three-fold program of visual aids. I do not think that it is always necessary to

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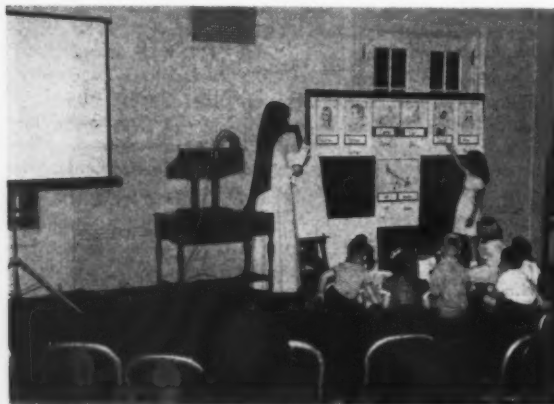
use the filmstrip or the motion picture film. I prefer to find a teacher who finds adequate usage out of pasteboard settlements, out of charts, and out of maps. She can truly and honestly convey to her children the thoughts that she is attempting to put across with those items. Then I feel it is unnecessary for her to use a filmstrip or a motion picture film; because we must be conscious of the fact that we are not using a tool merely for its usage, but rather for the fact that it will do something specific.

I feel strongly about that particular phase of audio-visual programs—that if we can do a good, thorough, adequate job with merely charts, globes and maps, there seems to be in my mind no reason at all why we would in the same field have to pick up a filmstrip or a motion picture film. I recognize the fact that these other tools, the filmstrip and the motion picture film, have a definite thing which they can do, which the others cannot. Therefore they should be used for that specific purpose.

Thus, in evaluating materials, we must first ask our question, "Can this job be done by the ordinary props of a classroom?" If it can, let it stay at that, do not go into anything further because you will find many other things in the curriculum that will need further delineation and description by means of the filmstrip and the motion picture.

Displays in the Classroom

Some displays are still considered to be archaic classroom displays. Be that as it may, most of us are not interested in the trends which deprecate their use, but are interested actually in teaching our children. I shall continue to look with very deep indulgence on the ancient practice of vulgarly displaying all those dainty seasonal decorations, the world maps, the miniature models, even though they distract and may channel children's thoughts into reflections of events and places far from the present—thoughts of white-robed missionaries along the Uganda and the lonely Alaskan vigil on the icebound outpost of Attu. One of the many unknown graces can come from contemplating the crucifix or the calmness and quiet of the hallway and corridor kept by the monitorship of the statue of St. Joseph or St. Theresa.



Sister Miguel, O.P., is shown with her Grade 1 pupils as she teaches them reading. The little girl is hanging her card bearing a printed "David" under the appropriate name and picture on the display.

I mention these facts because there is a trend now on foot—I do not know whether you realize it or recognize it—that wants us to put out of our classroom all those things which are not pertinent to what we are actually teaching. I am very much opposed to that trend.

Uses and Criteria, Generally

But this discussion is specifically set up to consider the

use and the criteria for evaluating materials. So we proceed along that line. The audio-visual aid can do four things for the teacher: (1) It can approach reality in a very graphic way. (2) It helps to obtain attention, which I am sure all of you will recognize as very vital to a classroom. (3) It presents a sequential or serial pictorialization of a topic. (4) It offers a technique for repetition.

The first one—that it approaches reality—we considered a moment ago.

The second point, *obtaining attention*: The whole mood and manner of its presentation indicates that inattention is almost impossible. If a filmstrip is shown properly, the eyes of the pupils will be confronted with only the image on the screen and their listening directed to the commentary of teacher. In a recent survey of several thousand teachers in New England, the fact of failure in elementary school work was overwhelmingly attributed to the lack of attention. Certainly the filmstrip is a huge step in overcoming that lack of attention.

The visual aid field is still held as suspect by many of the more reactionary teachers. They express constant concern lest they lose valuable time in arranging film schedules out of class and precious time showing these materials in class, and yet they forget that all other time-consuming efforts are probably less effective in obtaining that vital attention. There does persist, however, this attitude of skepticism about visual aids.

One Sister, giving voice to that attitude told me recently that what the children need now-a-days is not visual aids but hearing aids, and then continuing she gave me a definite cue to her difficulty. "Visual aids mean little," she complained, "If I could bandage their eyes and tie their hands for half an hour a day, I could do all that the courses call for." I do not know whether to agree with her on that. Her problem very evidently was a lack of attention and part of the solution, I believe, would be an intelligent use of visual aids. The filmstrip and the film, center the child's thought on only one thing to the exclusion of so many ordinary distractions.

During the last war, the Navy conducted several interesting experiments along this line. Pictures were secretly taken of student officers in class. The results were quite significant. In classes where films were being used, the pictures revealed that 94 per cent had their eyes focused on the screen. In an ordinary classroom situation, within the same group, the instructor had only 39 per cent of attention. The result of the survey was based on the direction of the eyes, the presumption being, of course, that auditory attention would be following the same direction as the eyes. I think that is a valid conclusion.

The third salutary function and feature of the filmstrip and the film is that they enable a teacher to present a topic with more thoroughness than could be realized by verbal means alone or the limited amount of material offered in the average textbook. This fact derives from the graphic continuity of the film and the filmstrip—the sequential development of which I spoke that so frequently defies quick and accurate clarification. Isolated incidents of any subject are not difficult to teach. You will agree with me on that.

Ability to Integrate

The real challenge of teaching lies in the ability to integrate those incidents into a whole intelligible unit of study and here again the film and the filmstrip make their force felt. Take for example a unit of social studies such as conservation. Many phases of this far-reaching and ramified subject are easy to put across as individual, separate pieces of information. The difficulty is to organize this maze of loosely knit material for a comprehensive understanding of the problem and the problematic steps that have been taken toward its solution. In this the filmstrip and the film

are of invaluable assistance. There are many excellent materials on this and other topics which will give the teacher a whole series of pictures on the problem, an explanation of the intricate attempts at a solution and which will vividly conclude with recommendations for personal responsibility. In this way the film and the filmstrip become a real, true vehicle of integration, tying together those pieces of information that ordinarily would have no meaning, making them meaningful and impressive.

It is claimed for the film and the filmstrip that they are subtle yet resourceful and successful vehicles for repetition. There is still grace and I sometimes feel unsuspected validity to the ancient axiom, *repetitio est mater studiorum*. Of late years, as you well know the venerable axiom has fallen somewhat into disregard. The inference is quite clear from modern educational books that repetition has come to mean a dull, spiritless presentation, indoctrination by rote. No wonder there is so little assimilation and so serious a display of disgust in that monotonous method of repetition. Repetition of this sort has been sorely tried and I think really soured.

Actually repetition is allied with petition. Petition means to seek, to beseech, whether in prayer or secular endeavor and repetition (*re-*, again, and *peto*, seek) is merely a forward step from petition. It implies a constant, relentless seeking, questing. Indeed a very besieging and beleaguering of the subject through as many approaches as the intellect will make available. It is a necessary medium for education, strong, substantial, and firm. Repetition under intelligent guidance still holds an important and prominent place in the educational process. It does not carry the ipso facto implication of dullness, like the recitation of the multiplication tables, without any reference to every day mathematical problems.

Repetition Enlivened

Repetition can be made alive in the same way that the constant repetition of the Hail Mary is alive in saying the Rosary. Woven as they are into the dream of our salvation, via the commemorated mysteries, impressing us again and again with the majestic role of the Angelic Salutation in the divine drama. In the same way repetition of factual information can be given dynamic meaning, put into its proper place, through the sequential serialization of related pictures of the film or the filmstrip. In other words, the film and the filmstrip do a difficult task. They aid the teacher in bringing together isolated facts into a unified whole and simultaneously repeat in pleasant form facts that might otherwise be dulled by some routine drill.

Now ordinarily and obviously to get along with a program and make use of these things which we have mentioned, the school will need films and sound motion film projectors to use them. The American Council on Education recommends that there be in each school one filmstrip projector for every 200 students, which is a very nice order if you can get it. It also recommends that each classroom be equipped with heavy window shades or darkening shades and its own screen and electrical outlets at the rear of the classroom. The American Council also suggests that each classroom be so outfitted that it will be suitable for any type of projection.

Projection Room

However, for Catholic school purposes, these recommendations are well-nigh impossible to fulfill. Personally, I have always disagreed, even in principle, with those who insist that each classroom be so equipped, even in ideal situations. The more practical solution seems to me to be to have one classroom set aside if at all possible as a projection room in much the same way that a separate room is designed as the library or the music room, or for some

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other school utility. It should be very well equipped, not all at once, but gradually through a period of years as sufficient money becomes available. Under good administration the use of this room and its facilities can be given over to the various grades at specified times, mutually agreeable to the entire faculty.

At the outset it would not be used for possibly more than four times a week by any particular teacher. I can assure you, however, that its popularity and consequent demand for it will grow rapidly as the teachers become aware of the effectiveness of the visual aids used there. If it is impossible to have an unused classroom set aside for projection purposes, the school library might well be used or in fact any place where one ordinarily expects to find a quiet and serious atmosphere. The use of auditoriums and gymnasiums should be avoided because of their close association with recreational and entertaining activities. The child naturally thinks of those school areas as places where he is to enjoy himself and to be entertained. Consequently the full potentialities of the film presentation cannot be realized in those school areas.



Sister Mary Julitta, O.S.F., Director of Reading Clinic and Asst. Professor of Education, Cardinal Stritch College, uses audio-visual aids to demonstrate the teaching of reading to a class.

New Buildings Planned for A-V

At home we have designated in all our new buildings that if at all possible one classroom be set aside for visual aid use. It is remarkable how popular that has become. While it is expensive in the original plans particularly by way of modern day costs, nevertheless the educational outcome for which the school is originally built are very fine and very promising. There seems to be a grand enthusiasm over that type of regulation.

There are any number of excellent filmstrip and motion picture projectors on the educational market these days. We have no intention here to recommend any particular make, but regardless of the manufacturers' claims, the points that I have marked here below should be kept in mind by the prospective purchaser.

No projector should be purchased until it has actually been tried out by teachers under authentic teaching conditions. No equipment should be purchased unless its manufacturer provides an adequate local service department for repairs and replacement of parts. Other things being equal it is preferable to purchase lightweight projectors. Actually you can get very high volume out of a lightweight projector by the installation of special type speakers. The field has recently made available equipment that is both light and sturdy and adequate as far as sound is concerned.

No filmstrip or slide projector should be purchased unless it has illumination factor of at least 300 watts. Complicated gadget-ridden machines should not be purchased. At least

our experience has indicated that they are not very good because they require too many things to be done by the teacher and naturally the mechanical difficulties will frighten away those who are unfamiliar with the use of these various gadgets.

Selection of Materials

Principally there are four steps in the use of visual aids but we shall confine our comments to just one, namely, the selection of materials which we have in some broad fashion touched on thus far. The teacher should carefully preview materials before purchase, just as she would a projector. The CAVE association eventually will set up a set of criteria that it is hoped will be used on a national scale. When that becomes operative, we hope to set up permanent committees to evaluate materials and put them on stock somewhere where they can be called upon by the schools throughout the nation. Until we do that, however, I think it would be well for all teachers who do any purchasing in the visual aid line to have in her own mind at least some general criteria on which to base her selection of materials. A suitable set of norms that each item must meet should be drawn up as a rigid guide in the selection of those materials.

Questions for Previewer

Questions such as these should be uppermost in the minds of the previewer: is it related to classroom work? Is it helping to achieve a definite teaching task which has proven difficult on a simpler educational plane? Is it too long? Are there too many ideas and are they too difficult? Is the material presented in an understandable way?

In the Diocese of Buffalo, we have a visual aid library in operation with some 675 films which are circulated to the schools by direct truck delivery. Each year we spend a goodly amount of money in the purchase of new materials. In order that that money might not be put in areas where the materials are not wanted and also to avoid putting money into materials that are not good, we have set up a definite sheet in audio-visual evaluation form. We have a high school and an elementary committee to review materials and to send to us the results of their preview. These are kept on file. When the time comes to buy materials for social studies at the intermediate level, for instance, I pick out the file and go over it to see what has been suggested over the course of the past two years by those doing preview work.

Correlation with Curriculum

We ask information such as this: the date on which the material was evaluated because, like all good things, film materials can also become antiquated very rapidly; the title of the film and the producer; the correlation with the curriculum, is it good, fair, or poor? If it is fair or poor, we do not purchase it because the good are plentiful enough to use up our funds.

Correlation with the curriculum: There are many fine visual aid materials on the market which have enriching experiences as, probably, their primary purpose. We avoid those because we feel that our monies must be spent more basically than to enrich a program for those who are exceptionally good students or to bring in materials to those who are exceptionally poor. In other words, we try to hold to the mean because we feel that is where we have the greatest service to perform. I do not know whether that is open to question but at least we operate that way.

Authenticity and accuracy of the material: The teacher must know her subject when she is previewing the material. Is it accurate? Is it generally true? or Is it actually mislead-

ing? It may be true but nevertheless misleading. If it is we automatically scratch it.

Organization of material: Does it tell the story simply, and effectively? Is it well organized, poorly organized, or fairly well organized? The organization means a lot, because if it is not well organized for an adult mind, you can easily see how bad an effect it would have on children.

Is it important, does it make a significant contribution to learning? Unless it contributes something very important we will not purchase that material.

Develop Concepts Better

Does it effectively develop concepts difficult to get across in other ways? We feel that this is very important because we operate on the premise that if a thing can be done through other means, we will not go into the expense of buying a motion picture film. Is it very effective, is it uncertainly effective, or can other methods be used even better?

Are the pictures good and clear? Are they good, fair, poor? Is the sound good? That is another important point. In what subject areas would you recommend the use of this material and at what grade levels? We pin-point it down very specifically so that I can put it on file under sixth grade social studies, or 7th grade science or something of that type. Check the appropriate grade levels for which the material is used as either primary, elementary, or junior high. This is important too because in some subject areas, there is naturally an overlapping of materials. Check the purchase recommendations—a very vital point—basically recommended, supplementary or disapproved. The last entry on the evaluation is the purchase price.

It is interesting to point out that we find in this evaluation method that probably one out of 35 films is basically recommended for purchase. When we have found that film, however, we feel it is going to fulfill a very definite task. I would say that the vast majority of materials thus previewed and thus evaluated in the light of these criteria fall under the heading of supplementary recommended for purchase and we thus far have not gone into that type of purchase.

Using a Card System

Those are the points we use in our evaluation, and which you could use also. Many of our schools have set up a card system, using a card 5 x 8 for evaluative purposes. We ask the Sisters whether they do any evaluation at all on their own or for the diocesan school board office to make a card up on what they have discovered, and to put it on file in their own school. We have a recommended file for that type of thing for the use of the schools and we send it out to the schools that want it.

We feel, for instance, that when a school buys a film-strip which they put in the library or in the office that it will be used by the one who bought it because he or she was an interested party to the purchase. But then after several years and a change of personnel on the faculty, we find that that film will be gathering dust on the shelf because no other teacher knows exactly what it can do. On the other hand, if there is a file on hand which indicates that here is a good thing to use for the fifth grade level, or any other, it will get used. That method has actually brought results: at least it has back home.

When an item has been selected and purchased after having successfully met all these tests of critical points, then a record of its contents is suggested and that is the thing of which I have just been describing.

In conclusion, we have a very firm and well substantiated conviction that all our Catholic schools should slowly but steadily embrace the benefits that can be derived from

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ARE WE REALLY TEACHING RELIGION?

by F. J. Sheed

Two summers ago the author spoke to the teaching nuns of Ireland, gathered in Dublin for their annual conference, on the above topic, chosen by them. Two years later, they are still being asked for rough copies of the talk, and the author is still getting letters asking for further explanation of particular points. In mercy to everyone concerned we have now printed the original speech and the most-asked-for elucidations in pamphlet form.

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a more intelligent and widespread use of audio-visual aids of every type. Previously, I think, Catholic educators have shunned total participation in this teaching aid because they thought it smacked of a passing fad, possibly with reason to judge from some of the materials and their use ten, fifteen or twenty years ago.

Burning, Yet Never Consumed

Catholic school men have always been traditionalists and this new technique seemed an upstart in their hallowed halls. Actually visual aids are themselves a vital part of our own heritage. The early Church was constrained to use cryptic symbols to confuse and ward off the hunting unbeliever. The Middle Ages are still the golden area of painting and of architecture. Statues, pictures, and shrines everywhere erected reminded the people of the Middle Ages of their final destiny and their constant goal. Presently, the old device has come to life anew: St. Peter walks again, St. Francis teaches the example of poverty, befriends the beggar, and receives the stigmata before the eyes of Catholic children by the use of the film and the filmstrip. We still have tradition, living and practical, burning and yet never consumed, as the lesson is taught and retaught through the various visual aids at the disposal of the modern Catholic school.

Overtures, Cautious but Undertaken

Visual aids are then an expansion of our tradition, but traditionally we are cautious and we should continue to be so. Evaluation is called for. Nevertheless, evaluation implies action, carefully reviewed and thoroughly tested. We owe it to the children of our schools to make only cautious overtures to all the new ventures and methods of pedagogy that come out, but we also owe it to them and their intellectual development that the overtures be undertaken for the sake of ascertaining the actual benefits that might be derived from new materials and new methods. The acid test of experience alone will determine visual aid values and allow unconditioned comparison with former procedures. It should be our constant prayer that God's grace will guide us in the discharge of our duties to educate His little ones to lead them step by step to the concrete, visual things of life, to the great abstract principles which underlie their presence and purpose here on earth, and that out of the heights of Heaven, like unto a flame the Holy Ghost may be with us to guide and direct our feeble and faltering efforts to teach forcefully, to lead unerringly, that they, our charges, our children, may one day see God face to face.

Educational RADIO and TELEVISION

A Panel Discussion

MONSIGNOR QUIGLEY'S INTRODUCTION: THIS PANEL DISCUSSION on radio and television, I feel, should be important to all of us, particularly in the light of the fact that so many of our large cities and our States are now organizing educational television stations, and are looking for program materials.

The Catholic schools and churches should be ready to offer materials to these educational stations. In the course of this discussion, ideas will come forth that you can take home and which will be useful to you at any committee meetings or deliberations about the establishment of educational television stations in your own city.

There is among educators, I know, some conflict of ideas. Some school superintendents and educators feel that in-school listening to radio and viewing television is not very



Mr. Martin Work, Executive Secretary, N.C.C.M., Washington, D. C., is shown addressing the CAFE Convention, during the panel on "Educational Radio and TV"; second left is the chairman, Very Rev. Msgr. Thomas J. Quigley, Superintendent of Pittsburgh (Pa.) Catholic schools; Rev. Louis A. Gales of the Catechetical Guild, St. Paul; and Rev. Kilian Bowler, O.F.M., Director of "The Armchair Philosopher" TV program, Quincy (Ill.) College.

practical. Some of them feel that education on the radio and television is more useful and more practical on an out-of-school basis and on the adult educational level. This is a view which I have heard frequently in meetings of educators. I expect to be able to go away from here myself with some better ideas and better orientation about the use of radio and television in the schools.

Prior to discussion by our panelists, we shall have a showing of a kinescope of "The Medal," a TV program prepared by the National Council of Catholic Men. (The film was projected at this point.)

OUR FAITH—A "Natural" for TV

By Martin H. Work, Executive Secretary,
National Council of Catholic Men, Washington, D. C.

AS MOST OF YOU KNOW, the National Council of Catholic Men has been engaged in the field of mass communications for a good many years. In fact, twenty-four years ago we introduced the "Catholic Hour" to radio. Ten years ago we brought the "Christian in Action" to a nationwide audience. Eight years ago we developed the radio program called "Faith in Our Time." Our first venture into television was in 1940 when we presented Bishop Sheen and a special Easter program. Later, we produced a series of television programs over a New York independent station for some thirteen weeks. Finally, in 1950 we began the first regular national network religious television program over NBC-TV.

I mention this brief history not to imply that we are experts in the fields of radio and television—for I do not believe there are any real experts in either of these fields, particularly television—but we have had some experience that certainly has proven to be interesting and may be of value to you. In the few minutes that are at my disposal, it is not possible for me to explore comprehensively either radio or television; therefore, I would like to pose a few questions in the field of television and to suggest some of the answers that we have found from our experience.

Our Teachings Subject to Visualization

The first question, a basic one, is: Of what value is television to those interested in the field of religious instruction? The answer to this question is undoubtedly rather

obvious to those of you who are interested in audio-visual education. Television has given sight to the blind ears of radio. If the Chinese were correct as their old proverb has it that "One picture is worth a thousand words," then I think it is safe to assume that a moving picture is more valuable than many thousands of words. Television not only gives you a picture but gives you a picture in action. Television's pictures and words enter right into the home and reach the family audience, for the most part, at a time that has been set aside for concentrated attention on the television screen. To the Catholic religion, whose roots are so deep in history, so full and so rich with symbolism and liturgy, whose teachings are so easily subject to visualization, television is the answer to a prayer.

The second question I would like to pose is: Is television time available and, if so, how does one go about getting it? It is difficult to give a general answer to the first part of this question on the availability of time. With the multiplication of television stations that has now taken place and will continue to take place for the next four or five years, television time should be available to most established religious and educational groups throughout the country. Television stations, like radio stations, are licensed to operate in "public interest, convenience and necessity." This has been interpreted to mean that television and radio stations must devote some of their time to religious and educational programs. They are not compelled to give any specific amount of time to any specific group.

A general pattern is being developed in television which, in my opinion, is not a completely satisfactory one but which is an expedient one at this time from both the point of view of a station and a religious group seeking time. This pattern is essentially one of sharing time on a

proportionate basis with other religious groups. Production and time costs are the factors which dictate this expedient pattern.

Do Your Planning First

How does one go about getting time on a television station? It is rather simple. First, plan the kind of program that you want to do. Be sure that you are able to carry out this plan. Outline a program series and the reasons why you feel that it would have a wide enough appeal to warrant your station telecasting it and then present it to the station manager. His answer will depend upon many factors, for example: their present program schedule, the listener value of your program idea and his confidence in your ability to produce this series of programs.

What type of program should you consider? Again that depends upon many factors. What audience do you hope to reach? Purely a Catholic audience? Or do you include non-Catholics as well? From my point of view no television program should be produced that does not have the non-Catholic audience in mind because whether you want it or not, your audience is going to be a cross section of America. The type of program that you produce is going to be dependent also upon the type of studio facilities available: cameras, studios, sets, rehearsal time, remote equipment, etc. It is going to depend too upon the amount of money that you have to spend and the time and talent available.

No Single Form the Best

I think that there has been a tendency among Catholic telecasters, particularly in the early days, to think of the use of television purely from the point of view of the telecasting of religious exercises, such as, Masses, ordina-

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tions, consecrations and special ceremonies. These surely have their place in religious telecasting but they are not the answer to the best use of television for religious instructional purposes. There is no single form of presentation that is *the best* for television.

The National Council of Catholic Men is still experimenting. For example, the first series of the "Catholic Hour" on television was a direct translation of our radio programs in that it followed the format of a choir and a speaker. We used this format not so much from choice as from the desire of an NBC executive who believed that the answer to the problems of the world, from a religious point of view, was to be found in hymns and preachers. We telecast this program from the church on the Fordham campus, our speaker was Father John J. Dougherty, Professor of Sacred Scripture at Immaculate Conception Seminary, who spoke from the pulpit in stole and surplice. The choir was the outstanding girls group of the Pius X School of Liturgical Music.

While the mail was extremely heavy for this series, I think that our affiliates who wired NBC to the effect that "This was the finest Protestant program that they had ever seen," had a good deal more truth than wit for it did perforce resemble a Protestant service.



Sister M. Aimée, O.S.F., Reading Clinic, Cardinal Stritch College is demonstrating to a group at the C.A.V.E. Convention her methods of teaching reading to second grade pupils.

Next, Dry Mass in Four Programs

Learning from that experience, we went on to produce a series of four programs called, "The Mass—The Drama of Eternal Love." We referred to this series as a "stop-and-go Mass," or a Mass in "slow motion" because it was actually a dry Mass that was broken down into four half-hour programs. We were able to accomplish with this series of programs something that perhaps had never before been done in the history of the Church. We took our cameras from the sacristy where the priest vested right on up to the altar with extreme close-up shots of the consecration of the bread and wine and practically right into the tabernacle. This series met with the finest mail response that we have had to date from both Catholics and non-Catholics alike.

Following this "slow motion Mass," we devoted the next eight programs to a series of dramatizations on "The Sacraments—A Way of Life." In this series we created a real life situation surrounding each of the Sacraments. We used a priest narrator, Father Thomas J. O'Donnell of the Congregation of the Holy Cross and a cast of actors from Catholic University. We did not attempt simply to present the actual ceremony, for many reasons, the chief among which was that we felt that we would hold our audience and teach more about the meaning of the sacraments by presenting them in a drama form.

Next, the Sacramentals Dramatized

The next series that we produced were three half-hour programs on the sacramentals. These followed the dramatization form and featured our good friend Father Michael F. Mullen. "The Medal," which you have just seen by kinescope, was one of these programs. You can judge from "The Medal" the form that we followed in this series.

Next we presented a dramatized explanation of "The Church—God's House." This series was based on the idea that most of our audience had never been inside a Catholic church and also that most Catholics were not conscious of the meaning of many of the actions that take place in church from the ringing of the bell to the lighting of candles on the altar. Father Vincent F. Holden of the Paulist Fathers, was the narrator for this series and the story was told through the character of the old sexton, his nephew, friends and some strangers who visited the church. We did not produce this series actually inside a Catholic church but rather from a studio with settings.

Perhaps one of the most interesting series that we have done is that which we called "A Living Room Retreat." One of the missing elements in most television programs, including religious ones, is the lack of audience participation, so we thought we would experiment in this field by attempting to produce in miniature a retreat for the home. With the help of Father Bertin Roll of the Capuchin Fathers, who served as our retreat master, we devised an interesting formula for a series of half-hour programs. We took as the theme of each program, one of the major virtues.

A 3-Minute Meditation on TV

After a brief introduction by Father Roll to tell our audience what the program was about and how they were to participate, he gave a brief five minute sermonette. Then using still life pictures of the life of Christ, in which the particular theme of that program was portrayed, Father Roll conducted a three-minute meditation at the end of which he asked each listener to make one resolution which would make his life more Christlike. Following this, Father Roll invited the listeners to recite with him the Litany of Our Lady of Loretto. Father knelt before a beautiful statue of Our Lady and then the camera dissolved to a small family group watching Father on a television receiver in their home and responding with "Pray for me."

The next unit on this program was a three or four minute playlet which dramatized the use of a sacramental in the home. For example: We had a scene of a young boy dashing in to supper, plopping himself down on a chair and immediately beginning to stuff himself with food. Father asked the question, was this the way that meals began in your home—or do they begin like this? And then we saw the same boy slowly saying grace before meals. The narrator commented on why we should thank God for all things, including the food we eat.

Problem Clinic Ends Program

We followed this pattern in the other programs in the series on such home sacramentals as holy water, prayers before going to bed, etc. The last unit on each program was what we called our problem clinic. Through a series of humorous illustrations on flip cards, we presented several problems connected with the virtue of the day and then Father would give an answer to the problem. To the problem of, "I can never say a prayer without being distracted, what can I do to overcome this?" Father answered: "If you find the answer to this question, let me know."

Our new series of programs on the "Catholic Hour" on

television introduces still another idea on how his medium can be used for religious educational purposes. We call this series of programs, which continue each Sunday through August, "Facts on Faith." It is a panel quiz type of program that we are all familiar with from commercial television. It features Father Urban Nagle of the Dominican Fathers, founder of the Black Friars' Guild and well-known playwright, as the quizmaster with a panel of lay people. Father presents a question, or a series of objects, or a garbled news story, which has religious significance, and the panel has the opportunity of asking him questions in an attempt to define the matter. Once the answer is given, Father Nagle then interprets its meaning and significance in religious terms. We are anxiously awaiting the response to this program so that we can determine whether or not this is a format which should be repeated.

I have taken most of the time to tell you about the type of programming that the National Council of Catholic Men has done on television, for several reasons. First of all, it is the subject with which I am most familiar. Secondly, I think from an explanation of what we have done, you might be able to get a few ideas of what you can do on a local level. I might say, by way of emphasis, all of our scripts are available to anyone who feels that they might be of assistance to them. This availability means that you are free to re-telecast them if you would like.

I began my remarks by saying that I would like to pose a few questions and a few answers. I certainly have not exhausted the questions that I know are on your minds nor have I given completely satisfactory answers to the questions that I did present. However, I am sure that the other speakers on this panel will have a great deal to add to my altogether incomplete remarks and will offer more practical suggestions.

I would like to leave just one final thought with you that, in my opinion, cannot be stressed too strongly or too often—religious and educational programs on television absolutely must entertain as well as instruct. If either of these elements is missing you are not using television as it should be used. Our Faith is, in the vernacular, a "natural" for TV. We have everything. The history, the drama, the liturgy and the Truth. The Church has always known and used the strength of the parable, the symbol and the picture. To our age has been given a magnificent opportunity of reaching the minds of men through God's gift, the sense of sight, on a mass scale such as has never before been possible.

The ARMCHAIR PHILOSOPHER

By Rev. Kilian Bowler, O.F.M., Director of "The Armchair Philosopher Program," Quincy College, Quincy, Ill.

For 13 weeks we put on the TV program called, "The Armchair Philosopher" on station WGN-TV, Chicago. I would characterize it as very similar to the kinescope that you have just seen as a sample of a good Catholic educational and religious program. Our experience prompts me to propose a question to you, Sisters, classroom teachers: "What are the prospects for an educational TV program for which you could, during the day on whose evening it is scheduled, give your pupils an assignment relating to it?" To do that, of course, you would have to have notice beforehand. Would it be possible to secure cooperation in regard to such a program? The reason that I am suggesting this problem to you is this: we are hoping to put the program on again this Fall and if we do, we would be willing to send around literature suggesting

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assignments related to the program. Then we would like to have certain Sisters, experienced teachers on different grade levels, give us ideas as to what things we could do on the program to meet your particular grade interests.



Sister Patricia Mary, S.N.D., is conducting a demonstration religion lesson, using the audio-visual method, with pupils of the Notre Dame High School, Chicago. A filmstrip projector is before her on the table and pointing to the projection screen off to the right of the room.

TV Potent Study Shows

Television in education is relatively in its stage of infancy, and there have been very few experiments done in this field. In fact none that I could find that were written about. Western Reserve University taught classes over television and the reports that have been written on that so far indicate, they say, that television is a more potent way to put across messages to students than even the classroom. As a matter of fact the students were compared at Western Reserve University and the claim is that the ones who took the courses by television obtained better grades than the ones who went to the classroom.

In regard to the use of television in education, I think that we should remember that we have certainly a lot to offer. If we do not get our ideas across, others are going to take the time to get their ideas across. It is purely and simply a matter of competition, getting ideas into the public, into the general public mind. Certainly we should not sit back and let others come and take the time to do these things when we have the truth to offer in regard to many things; and, in education, certainly we have a philosophy that is second to none.

Mass Medium Worth Considering

Television is a mass medium of communication which it might be worthwhile to consider. While we consider the expenses, we notice that programs are very costly. For the "Armchair Philosopher" program, the cost ran to \$14,400 for the thirteen programs. With each program we contacted a viewing audience of at least 250,000 and toward the end of the series, we probably had 350,000, here in Chicago. I bring up the rating simply to make a point. The point I would like to bring out is this: if you were to write each one of those people a letter just the paper that you would use would cost you more money than to contact that many people by this mass medium. We figured it out last year and it cost approximately 3 mills to contact one person, 1/3 of a cent approximately. Compare that to the cost of the postage stamp on a letter.

Why a Program Needs a Rating

As was brought out by the first speaker, entertainment is a necessity in an educational show on television. The fact of the matter is that if you are not going to be entertaining, you will find it very difficult to find a station that will take your show. The reason is simple: no station wants a program that has absolutely no rating because then a very fine show following immediately afterwards would suffer as all the television sets would be tuned to other stations. Figures are available on how many people actually turn the dial from one station to another. By and large about 75 per cent of the people simply adjust their TV set at six or seven o'clock at night and then leave it on the first station. So you can see the problem of these stations to try to get a program that attracts an audience and builds up a rating.

We tried to do our program in an entertaining way and we used the principles of audio-visual presentation. So be on the look-out, I hope to put the "Armchair Philosopher" back on the air this Fall in Chicago.

Cleveland PUT SISTERS ON TV

By Rev. Louis A. Gales, Catechetical Guild, St. Paul, Minnesota

TO MAKE whatever I have in mind as practical as possible, I would like to have a show of hands from those of you who are minded to raise their hands to these few questions. How many of you who are teachers have been on TV yourselves?

Well, here is a more interesting question, how many of you would volunteer to appear on TV if you were asked by your diocesan superintendents? Hands please.

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No hands? Well, then let us move to Cleveland, Ohio, where they have a TV program on which during this past year 28 Sisters have appeared. Thirteen different communities have been represented on these various TV programs. I have working with me this summer a young man who wanted to keep busy. He is from Cleveland and he is the man who was employed by the superintendent of schools there, Monsignor Clarence Elwell, to give a push to the idea of getting TV, of utilizing TV, and of making it possible for the Sisters in that area to demonstrate to the people of Cleveland what a wonderful institution the Catholic school is.

Station Approaches Superintendent

Previously to that Monsignor Elwell was approached by the TV station whose representative said, "We have free time and we would be very glad if you would make use of some of this time." But the good Monsignor answered, "What can I do? I'm not a producer. I'm only one man. I need help." One of his friends came to him and said, "I have a friend who is interested in TV. He will be modest with regard to the salary; he won't want too much." So the Monsignor interviewed this young man and finally they decided on a format for a program.

It is a very simple classroom demonstration where a Sister comes into the studio, of course, with 7 or 8 children seated in the most strategic way possible to create a good classroom appearance. And they conduct a program based on the work which goes on in the average class, not only religion but geography, history and all other interesting things which are taught in our Catholic schools. The purpose of that program is to let the outsider realize what wonderful teachers we Catholics have and to let the parents realize how their children are being taught in their own schools. I think it does a tremendous job of public relations and good will advertising as she does everything before an audience.

Again, how many Sisters will volunteer for that program here in Chicago? Well, thank you. One is enough. One will start the ball rolling. Our Lord had only one. He started with one Apostle, you see, and then Andrew went to get Peter and pretty soon the thing steam-rolled, but it took three years before he had twelve. So if we have one today and get the program started—Sister, you talk to whoever is responsible for those things in Chicago.

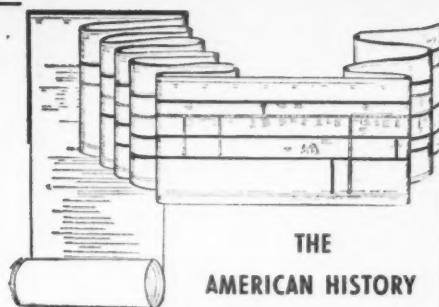
A Necessary Thing

I really do think it is a most necessary thing for us to get into TV, for many reasons. After all the airways were invented or set up by Almighty God in the beginning of the world and it has taken us thousands of years to discover the wonderful things that God has put into his universe. Now that we have discovered the wonders of television, let us not take a thousand years to make use of it. I dare say twenty years from now some people are going to ask why did not those five different Catholics back in 1953 do something more about getting the Church on TV. The answer lies with us. The answer depends on more hands going up when the question is asked, will you volunteer to go on TV?

I thought I would pass this idea on to you and to see if you cannot do something about getting your wonderful work on TV. If you want to know more about what you can do, how you can go about it, I shall be very glad to answer any questions or put you in direct touch with a young man who is directing this particular program in Cleveland.

Employ a Competent Person

The first thing about getting a program of this sort



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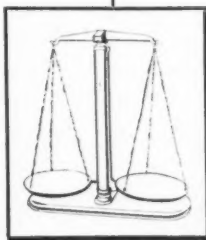
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—Father Gardiner

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- Five Principles for Moral Evaluation
- "Realism" and Moral Evaluation
- Principles on the Function of Literature
- Literature's Challenge to Creative Reading

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started is to employ somebody to do the job. You cannot do it. You have your hands full. The superintendent of schools cannot do it. He has twice as much work as one man can do. So the thing is to find some money and hire somebody qualified. It is cheaper as Father Bowler pointed out; for a fraction of a cent you can contact half a dozen people. There is no better way of investing money than to get our church on TV; so raise money somewhere. Buttonhole the people who have a little money and give them a good sales talk. If you want to be on TV, I am sure someone will see to it that you are on TV.

MONSIGNOR QUIGLEY'S COMMENTS

All our speakers this morning mentioned the fact that we shall be called upon to present programs. There are more stations opening all the time. In my own city, for instance, KDKA-TV will open next year, and there are two or three UHF stations opening. Each one of these has come to my office, the schoolboard office, and offered us time—not so much offered, but almost begged us to take some time. They offer us all kinds of help to set up the program and so on. They are making a distinction, too, between school time and church time.

The KDKA program manager was in my office about a month ago although they are not going to begin operations for a year. They want the Catholic Church to have a certain amount of time during the year and then they also want the Catholic schools to participate in the educational program. Now, note, these are *commercial* stations. In addition, there will be a metropolitan *educational* station which is also asking for help. The thing I would like to stress is that we need our people to take some interest in the training necessary to put on a good program that is entertaining and so forth.

Have Started to Prepare

I know this has been done in other places but just by way of example I want to tell you how we have started to prepare ourselves for this. We had a radio department in our Catholic school system. We have our own transcription studio where we can make our own recordings, not only tape recordings, but transfer of the tape recordings to discs. We have about a \$22,000 studio fully equipped in which we give students training every week. We have about 200 high school students under training in radio technique, in script writing, announcing, radio dramatization, etc.

They do the work right in our own studios and some of it is transcribed. Some of it they take out afterwards and put on programs. I do not know on how many radio

stations we have appeared last year. We must have had about 15 radio shows—all by students in our own high schools—at different commercial stations around western Pennsylvania. All students were trained in this studio of ours under a Sister who has her degree in radio and television work. During this past summer her community sent her out to California where she has done some special study and work in television, out in Hollywood. She will now be in charge not only of the radio program but also of the television program of the schools. She is professionally and technically equipped. She can sit down at a table with the engineers and the program managers from any of the commercial stations and talk their language. She is trained to do it and she will in turn train students and train Sisters and will be in charge of the program.

One of the things I am concerned about is that we have to be careful while we are entertaining that we do not necessarily drop down to the level of cheap and vulgar entertainment. The level of taste of the American people could be hurt by a Catholic program just as well as by any other, if done cheaply. Certainly we have responsibility to entertain, to hold our audience, but we certainly have some responsibility to keep high the level of tastes or at least to continue to boost it up a little bit so that the American public, not only the Catholic but the American public, generally, will not be satisfied with cheap entertainment on television.

We have just a few minutes left for questions.

QUESTION: Is "The Medal" available to us?

MR. WORK: It cannot be shown again on television. However, we have been able to secure three copies of this kinescope in our office, and we are just setting up a plan for their distribution. You can realize three films do not go very far, but as far as they will go, they are available. We have let them out, for instance, to the mobile missions of the South as Bishop Hodges mentioned. They were very successful down there, so if any of you are interested in their use, we are willing to bicycle them around the country.

QUESTION: What would the rental cost?

MR. WORK: We're thinking in terms right now; the plan will be out next month—about \$5, which is mostly the cost of transportation and repair of damaged films.

We hope to be able to get sufficient copies of these kinescopes; they cost \$75 each. They are new in this field; we do not know yet whether it would pay us to purchase kinescopes from NBC for the purpose of rental to groups interested in them.

Audio-Visual News

"Melos in Staff Town"

Melos in Staff Town is a series of three color filmstrips with accompanying records for teaching elementary music fundamentals in the third and fourth grades.

In story form, *Melos*, a little boy from the world of people visits imaginary Staff Town where he meets Miss Tonic, really the central character "Do," and the other tone characters of the major scale. He learns about clef signs, lines and spaces, pitch and many other musical facts which are often bewildering to the music beginner.

Each unit takes about 16 minutes and the record accompanying the filmstrip is a 33 1/3 rpm. record. The units are available from Pat Dowling Pictures, Los Angeles 35, Calif. (\$25)

High Fidelity 2-Speed Tape Recorder

Early in October there will be available the new "Crestwood by Daystrom" tape recorder, units of which were seen and heard at the CAVE Convention in Chicago this past August.

Two models are being offered by Day-

strom Electric Corp., Poughkeepsie, N.Y., leading manufacturer of military sound recorders, which purchased the Crestwood Recorder Corporation of Chicago.

Model 303, shown in the picture, is complete in one case. Ease of operation is assured by simple push-button controls. From left to right these are play and record; recording through microphone or from radio and television; adjustment of the base tones; and separate adjustment of the treble tones.

Other features are two speeds, 3 1/4 inches per second and 7 1/2 ips; a high out-



put power amplifier with low distortion; a 6" x 9" dynamic speaker; a jack for connecting an external speaker; conveniently located levers for fast forward and fast rewind; all connections are made on a back panel; a safety lock to prevent accidental erasure of previously recorded tape.

To say it gives high fidelity performance is not misusing the term, for its specifications call for a frequency response of 50 to 10,000 cycles at the 7½" per second tape-speed.

Its weight is only 22 pounds.

Teachers of speech and of music will want to investigate the two-case model which offers a frequency response of 30 to 13,000 cycles. This means that you can record the lowest bass viol tones or those of your pedal organ as well as the high overtones of the violin or the sibilants, etc. in speech. (S26)

Pageant of America A New Filmstrip Series

The Yale University Press Film Service, pioneer in visual aids in the education field, has announced a new series of American history filmstrips, now in preparation.

The series is to be known as *The Pageant of America Filmstrips* and will consist of thirty units dealing with all important phases of our progress and development as a nation. These are being prepared under the general supervision of Clyde M. Hill, chairman of the department of education at Yale University. Active in the preparation of the filmstrips is a staff of educational specialists.

An extensive survey was first made, the Film Service reports, to determine the American history texts in widest use by public and parochial schools throughout the United States. Based upon these findings, the thirty filmstrip units were decided upon as having maximum importance and relevance to existing courses of study.

The pictures are being selected largely from the rich fund of previously inaccessible pictorial Americana contained in the fifteen widely-endorsed *Pageant of America* volumes, published by the Yale University Press. It was of the latter well-known series that the late Rt. Rev. Msgr.



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Peter Guilday, founder of the American Catholic Historical Association, served as associate editor.

The new filmstrips, in black and white, are not to be confused with the fifteen authentic and dependable *Chronicles of America Photoplays*, produced by the Yale University Press Film Service. However, the same tradition of attention to historical accuracy established by the motion pictures is being followed in the preparation of the filmstrips. Particular emphasis has been placed upon the selection of authentic pictures, contemporary with the significant events or personages shown. The filmstrips will be available individually or as a series.

The fundamental objective of the series, according to the Film Service, is to provide a meaningful and effective instructional tool to supplement and enrich existing American history texts. Moreover, the scope of the thirty units will serve to extend the horizon of the American Story to areas not normally treated in history textbooks, especially the industrial, sociological and cultural. The Yale University Press Film Service is confident that these documentary filmstrips will provide a very effective apparatus for the stimulation of patriotism and good citizenship in the schools and homes, and will prove of great value also in connection with adult education, service training, and similar activities.

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One of the features of this series is an elaborate and practical Teacher's Guide which is being prepared for each filmstrip by William H. Hartley, Chairman of the Audio-Visual Committee of the National Council for the Social Studies. These will contain general and specific suggestions for utilization. In addition, they will carry reproductions of every frame in the filmstrip, supplementary historical data and test questions. The Teacher's Guides will be furnished free of charge with the filmstrips.

The first six units of *The Pageant of America Filmstrips*, with their related Teacher's Guides, are now available for immediate shipment from Yale University Press Film Service, 386 Fourth Avenue, New York City. (S27)

Talk on Classroom Use Of Excerpted Photoplays

At the Secondary School Teachers' Institute of the Hartford Archdiocese to be held at St. Thomas Seminary in West Hartford, Conn., on October 23, John E. Braslin will speak on the classroom utilization of motion pictures.

As director of film materials for Teaching Film Custodians, Inc., Mr. Braslin works with committees representing national curriculum organizations such as the Music Educators National Conference, the National Council for the Social Studies and the National Council of Teachers of English in the selection and preparation of classroom excerpts from feature photoplays.

These films are made available by member companies of the Motion Picture Association of America as an educational service. They are distributed to schools at nominal rental fees covering costs of preparation and distribution by Teaching Film Custodians, Inc., a non-profit organization of educators incorporated to implement this educational service of the motion picture industry.

In his talk Mr. Braslin will discuss the objectives of the curriculum organization committees in preparing film excerpts and the realization of those objectives in classroom utilization. (S28)

St. Don Bosco in Full-Length Motion Picture

The life of St. John Bosco, founder of the Salesian Order and friend of the poor, is featured in a full-length motion picture, "Don Bosco," available in 16 mm., on a rental basis from Association Films. The picture was filmed to a large extent in the Piedmont section of Italy where Don Bosco felt the call of Christ, studied for the priesthood and rendered his tremendous educational and spiritual service that spread to the far corners of the world.

It shows the trials, tribulations and triumphs of the Saint during the years of his long and fruitful life. Opening in 1815 the film depicts Don Bosco's youth. his

conflict with a somewhat intolerant and non-understanding parent, his discussions with the local priest concerning his future vocation, his ordination and first Mass, his work with the poor and spiritually undernourished in the slums of Turin, the founding of the first trade school for boys and his work in many farsighted recreational and athletic programs.

Highlights of the film include a moving scene wherein Don Bosco persuades the director of a reform school to allow the boys to accompany him on a hike and picnic, without guards. Don Bosco's faith in the boys is rewarded when they all return to the school. The film closes with actual scenes of the Canonization of Don Bosco in 1934, an inspiring climax to the life of this "apostle of youth." The sound track is in English.

The film may be rented from Associa-

tion Films' libraries in Ridgefield, N. J. (Broad at Elm) and Chicago (79 E. Adams St.) for \$17.50 per day. (S29)

Getting the Most From Your Tape Recorder

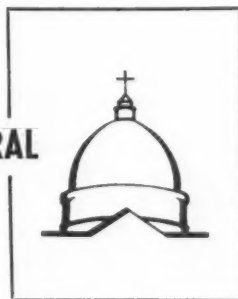
A new 40-page booklet, *The Teacher Talks about Sound Recording*, contains a wealth of practical information on the use of the sound recorder as a modern teaching tool.

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Non-technical information on the fundamentals of tape and disc recording is included. (Continued on next page)

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500th Educational Film

Coronet Films, after almost 15 years
of educational motion picture production,
reaches a milestone. Its 500th educa-
tional film is to be released in Octo-
ber: *Silent Night—Story of the Christ-
mas Carol*.

The reaction of members of EFLA
who attended a premier showing was
that "it is a charming and authentic
presentation of the significance of the
Christmas Carol, and the conditions under
which it was written." (S31)

Contributors to This Issue

(Continued from page 84)

background that is of much value in her
teaching.

Sister Joseph Marian, O.S.U.

Sister Marian has an A.B. from Creigh-
ton University, has pursued studies in
school administration at Notre Dame, and
is completing work on a master's degree
in speech at Marquette University. She
is principal of Fredericktown High School.

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